

REAL ROOMS FOR REAL LIFE

\$1.95 • MARCH 28, 1988

NEW YORK

INTERIORS

BY

MARILYN BETHANY

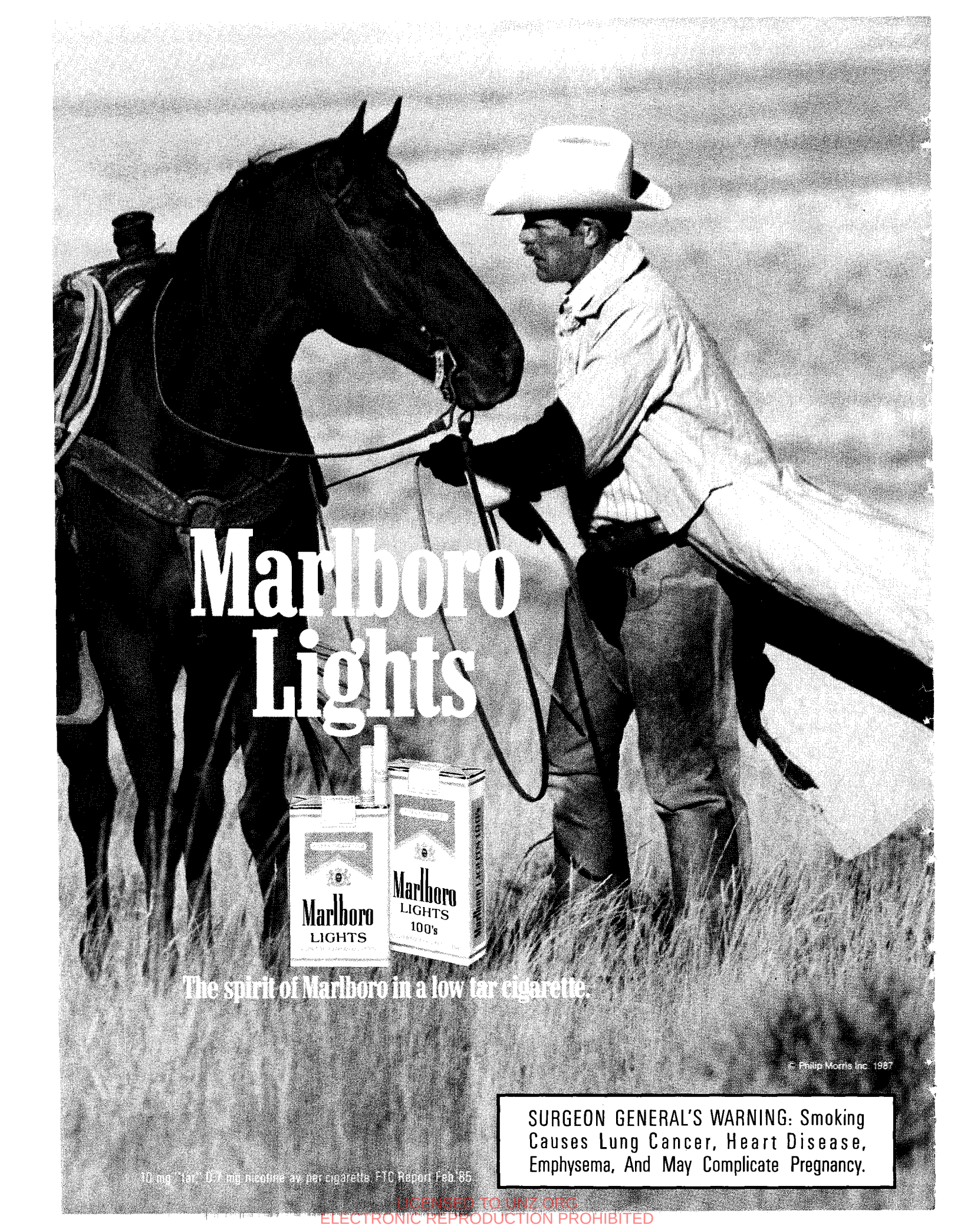


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BY EDWIN DIAMOND

On a recent Sunday, the Reverend Al Sharpton made the late-night news on channels 2, 4, 5, and 7; the next morning, he was in *Newsday*, the *News*, and the *Post*. Sharpton is the newest master of the "sound bite," the quick quote that propels a television story. Sharpton understands what TV needs, and because he helps control access to what it wants—in this case, Tawana Brawley and her family—he has become a legitimate news figure. Edwin Diamond looks at Sharpton, the Brawley case, and TV news in the era of the bite.

40 Interiors: Real Rooms for Real Life

BY MARILYN BETHANY

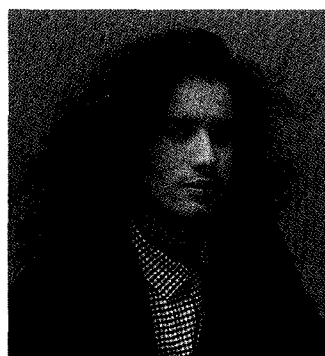


A living room is often anything but. Most people save theirs for the entertaining they rarely have time to do. But Marilyn Bethany has found five that—surprise!—are for living. There's a cozy loft, a studio where work and life mix, and a quietly dramatic room for an antiques dealer.

64 Hit Man

BY DINAH PRINCE

Jellybean Benitez does not play an instrument, sing, or act. And yet the ex-boyfriend of Madonna's, friend to Cher, and coolest man in New York has found a way to become a star. He is the featured artist—perhaps the first producer to get such credit—on a new album, *Just Visiting This Planet*. Songs from the record are climbing the charts, and his lawyer is already negotiating a merchandising deal. "In the beginning," says Jellybean, "I wasn't sure if it was luck or talent."



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MISCELLANY

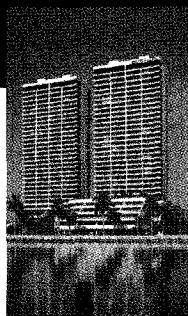
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Flowers by Twigs. Stylist: Patrick Gallagher.

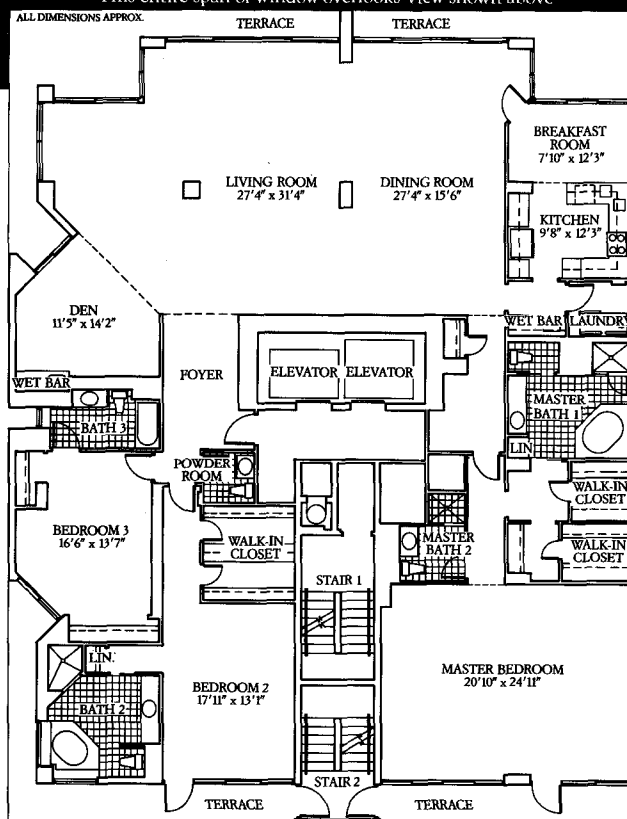
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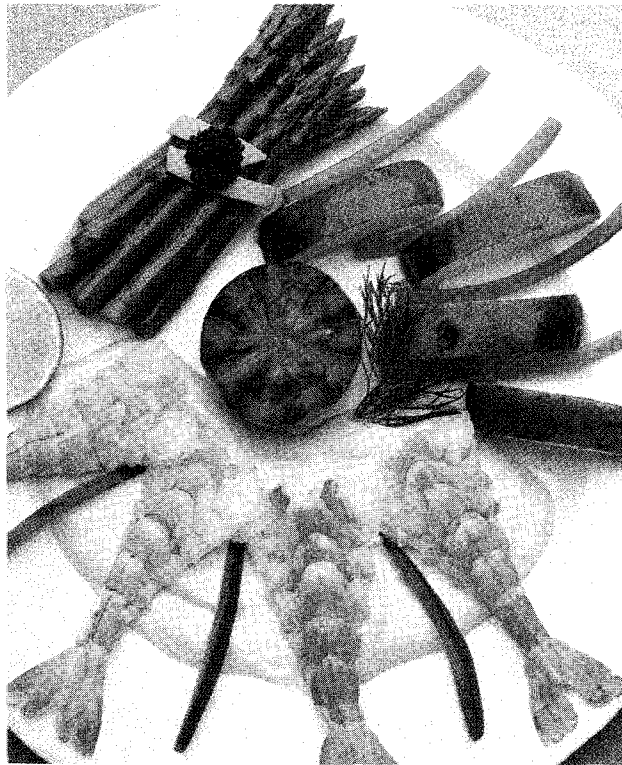
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LETTERS

Please, Mr. 'Post' Man

ONE OF THE FAVORITE ACTIVITIES OF PETER Kalikow, new owner of the New York Post ["The Scoop on the Post," by Edwin Diamond, March 7], is forcing working-class and elderly people out of moderately priced housing, tearing the buildings down, then replacing them with high-rise "luxury" condominiums that only wealthy people can afford.

Kalikow is very rich, and he doesn't understand or care about people who aren't. Judging by his actions, one would guess that he would prefer that only rich people live in New York City. It's lovely that he has come to the rescue of the Post. But I certainly hope that his elitist point of view never finds its way into its pages, or that any members of the Post staff ever feel so beholden to Kalikow that they decide to overlook his repulsive treatment of his tenants.

Tom Wilson
Manhattan

IT'S INTERESTING THAT RUPERT MURDOCH's New York Magazine would do a story on the New York Post only after Murdoch sold it, not while he owned it.

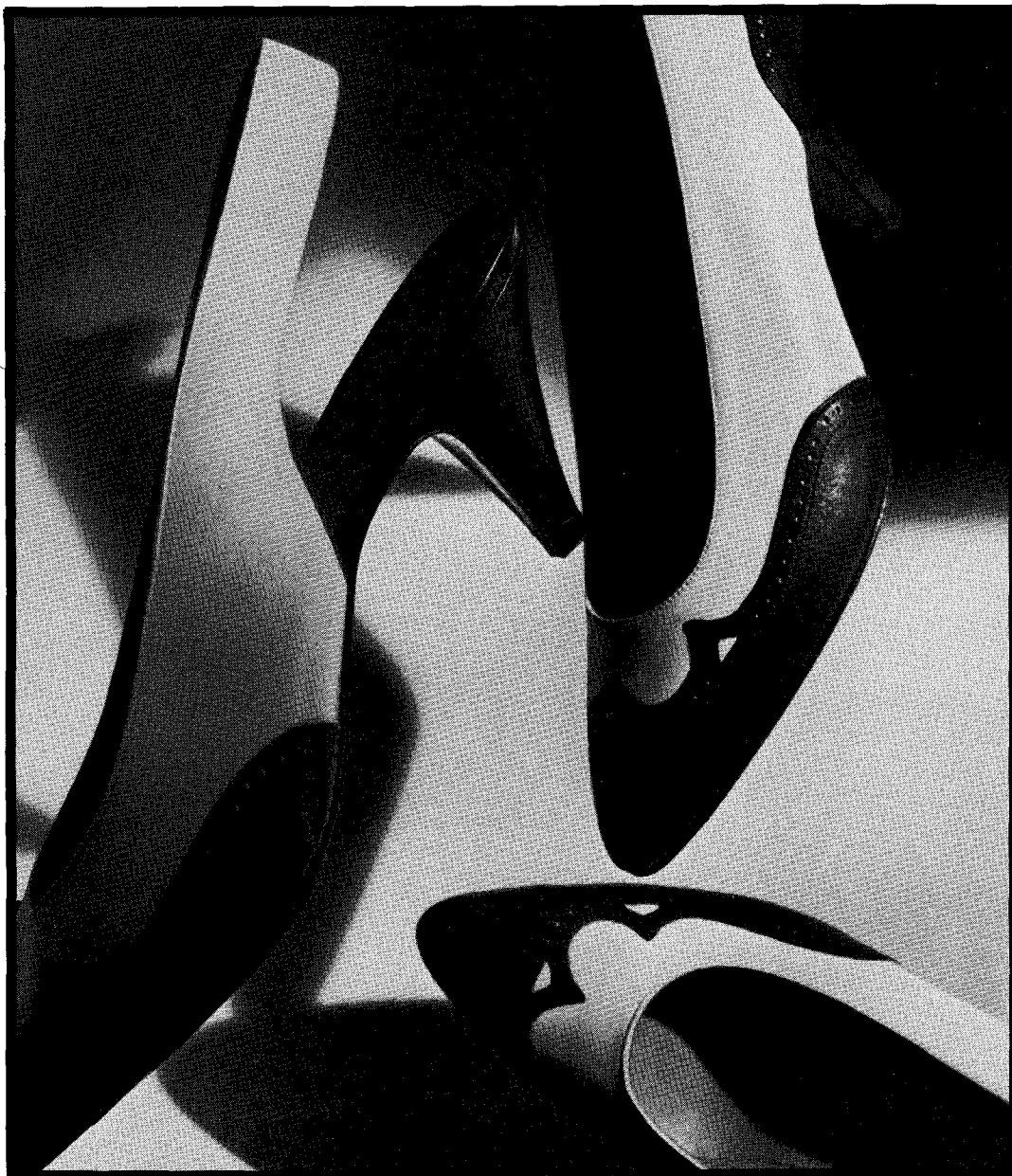
Dan Harrison
Briarcliff Manor, N.Y.

The Issue at Hand

THE ARTICLE ABOUT JOSEPH PIKUL ["The Strange Case of Joseph Pikul," by Nicholas Pileggi, March 14] would have your readers believe that, immediately upon his release from jail, Pikul spirited his children away to a secret "motel" in the Catskill Mountains. Nothing could be further from the truth. Pikul took his children to the Concord Hotel, with the full knowledge of his relatives and with the permission of a social worker from the New York City Human Resources Administration. He wanted to spare his children the media attention they would have received had he spent time with them in their New York City home right after his release. Indeed, hordes of reporters, television journalists, and photographers were camped outside the Pikul apartment. Referring to the Concord Hotel as a "motel" is inaccurate and gives your readers a distorted view of what took place.

Finally, I told New York that permanent custody is not yet an issue before

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PERRY ELLIS PORTFOLIO

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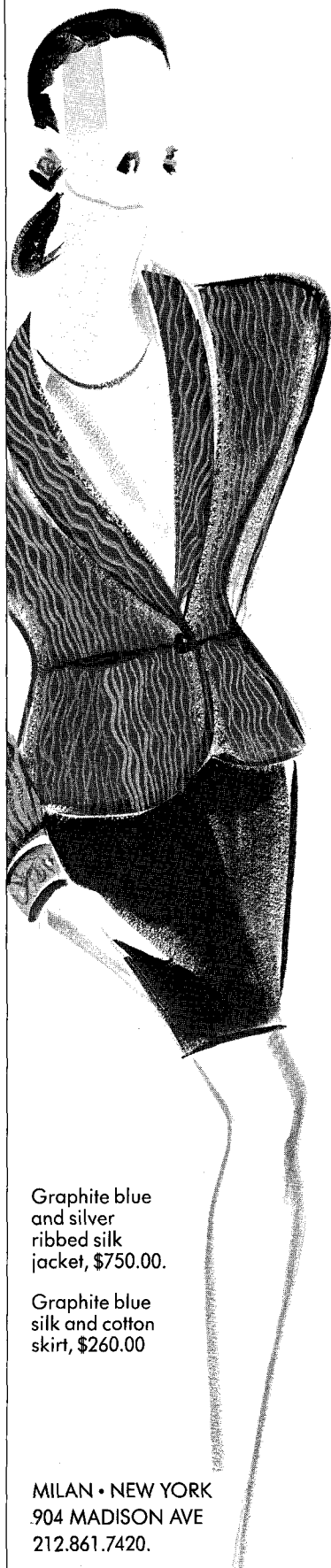
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Justice Glen and that this won't be decided until after Joseph Pikul's criminal trial in Orange County is over. Until that time, the only issue before the court is the temporary custody of the Pikul children.

Paul C. Kurland
Snow Becker Krauss P.C.
Manhattan

Portrait of the Artist

I WOULD LIKE TO MAKE A POINT REGARDING Andy Warhol's vast collection ["Andy's Empire, Part II: Rosebud," by John Taylor, March 7]. Several intimates of Andy's screamed like stuck pigs when Fred Hughes refused to return the gifts they had given Andy. Some people even offered to buy theirs back. Hughes is, of course, the executor of Andy's will and must abide by his instructions. Whether we like it or not, Hughes is doing the correct thing, both legally and morally. I'll be at the auction bidding on my former possessions that now belong to the estate.

Matthew D. Rich
Manhattan

WHAT A GREAT PORTRAIT OF A BORED, unhappy person who spent his time shopping to avoid facing the emptiness of his personal life. This is not to criticize Warhol unduly. I am sure he was a victim of circumstances, as we all are. But let's lighten up on the eighteenth-century English-gentleman analogy and try to see Warhol as a twentieth-century compulsive consumer who found fifteen minutes of happiness with each purchase. Shopping is not collecting.

Bill Passera
Ridgewood, N.Y.

Urban Renewal

AS AN UNABASHED BLEEDING-HEART LIBERAL, I applaud Charlotte Ballard ["Harlem on Her Mind," by Ellen Hopkins, March 7]. Ballard's brand of conservative Republicanism is productive and—pardon the expression—progressive. Perhaps she has found a way for liberals and conservatives alike to solve some of the low-income-housing problems. It's certainly not a complete solution, but it's a vital and uplifting one.

Nan Gilbert
Philadelphia, Pa.

Local Larceny

I ENJOYED READING "SUBWAY TALES" [BY Bernice Kanner, February 29]—a little too much, perhaps. Recently, while I was riding home on the downtown No. 6, totally engrossed in the article, my pocket was picked!

Sharon Marquez
Manhattan

Kids Are People, Too

IN THE FULL-PAGE PICTURE OF THE CAST of *thirtysomething* ["All in the Family," by Phoebe Hoban, February 29], I count nine actors but only seven credits. The article, too, almost ignores the child actors. In the thrall of yuppie love, have *New York Magazine's* writers and editors decided that people aren't worth anything unless they're 30-something?

Carolyn Grillo
Manhattan

FINALLY, A SHOW THAT MAKES YOU THINK as well as feel. We watch *thirtysomething* religiously and would be disappointed if it didn't run for a second season.

Andrea and Eliot Diamond
West Orange, N.J.

Thirtysomething IS LONG OVERDUE, AND I love it! The name of the show is great, and maybe in the next few years they can rename it. *Fortyish*?

Denise Garrintano
Brooklyn

Roy Story

I JUST READ THE BOOK EXCERPT IN YOUR February 22 issue in which the late Roy Cohn discusses an *alleged* incident involving Vice-President Bush ["Roy Stories," by Sidney Zion]. The account is, of course, outrageous and totally inaccurate.

As to the late Cohn's observations on the relationship between the president and the vice-president, who in the world would be expected to believe such trash? Why do you print such drivel?

Jonathan Bush
Manhattan

Mind Over Matter

I WOULD APPRECIATE A FOLLOW-UP ARTICLE to "Oh, Your Aching Back" [by Dava Sobel and Tony Schwartz, March 10, 1986] and "Ah, My Non-Aching Back" [by Tony Schwartz, March 16, 1987]. If an article is not possible, perhaps Mr. Schwartz could advise readers of his progress.

Morrine Greene
Staten Island

Tony Schwartz replies: Happily, a year later, my non-aching back is still that. I get a twinge every couple of months, but my mind quickly wins out over my body and I am usually pain-free in a matter of hours. Of the nearly two dozen people I've spoken to who've gone to see Dr. John Sarno at New York University's Rusk Institute, *every one* has experienced total or significant reduction of pain. Unfortunately, Dr. Sarno has a long list of patients waiting to see him.



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INTELLIGENCER

BY PEG TYRE AND JEANNETTE WALLS

BRONX HOME NEWS...CAJOLING FOR DOLLARS...HOUSE OF DE MENIL...BUATTA CRACKDOWN

KALIKOW MULLING NEW POST OFFICE

A top Koch-administration source says that developer Peter Kalikow is planning to move the New York *Post* to the Bronx. The source says that Kalikow is negotiating to build an office complex on a ten-acre city-owned site on Bartow Avenue, near Co-op City. If the deal goes through, Kalikow will move the business offices and production facilities there.

"Kalikow had expressed interest in the site last year, but he had trouble finding a tenant to anchor the project," says the source. "If he can relocate the *Post*, he can develop the paper's very lucrative property on South Street."

Kalikow spokesman Howard Rubenstein says, "Kalikow is hoping the city will come up with economic incentives, like the ones given to NBC, to modernize the building on South Street. Failing that, Kalikow may move part of the *Post* to one of the outer boroughs."

GOLDEN TEMPTED TO TEST KOCH?

A City Hall source says that Brooklyn borough president Howard Golden is trying to mount a campaign to challenge Ed Koch's bid for reelection. The source says that Golden, who was on the City Council for seven years before becoming borough president in 1977, has been approaching developers—including Donald Trump and Lew Rudin—about supporting his campaign.

"Golden has wanted to go up against the mayor for some time," says the source.

L.A. LAWYER TRADES FACT FOR FICTION

Terry Louise Fisher, the co-creator of NBC's hit show *L.A. Law*, is working on a novel about a Los Angeles entertainment-law firm. Fisher, who recently settled a suit against the show's executive producer, Steven Bochco, and Twentieth Century Fox, says the book will be about an ambitious woman litigator who works for a small, up-and-coming firm. Fisher's agent, Richard Pine, says he plans to start shopping the book to publishers in June.

"I worked as an entertainment lawyer for Fox and MGM for four years, and before my suit was resolved, I spent half my time in law offices," says Fisher. "I believe in turning life experiences into art and money. I just signed a contract with Disney, but if the writers' strike stretches into May, I'll have plenty of time to work on the novel."

"With the Koch administration weakened by the corruption scandals, Golden thinks 1989 might be a good year."

But Golden denies the story: "Right now, I'm concentrating on things that need to be done in Brooklyn."

TOAD HALL LEAPS ONTO THE MARKET

François de Menil, 42, an heir to the Schlumberger oil fortune, has put his 6-year-old East Hampton estate on the market. The asking price? Twelve million dollars. The compound, which de Menil calls Toad Hall, was designed by Gwathmey Siegel & Associates and overlooks the ocean. The estate has a bleached-cedar main house, a gatehouse, a guesthouse, a three-story greenhouse, and a theater, as well as mahogany and granite floors, a pool, a tennis court, and croquet lawns.

"I have a different life-style now," says de Menil. "We rarely go there anymore. I want to sell it and design my own. I want a house that is simple and intimate, where at the end of the day I can lock the door and not worry about it."

DEALERS FAIL ANTIQUES CRITIQUE

The organizers of the Winter Antiques Show are "upgrading" the event and have decided to bar seven longtime dealers from participating next year. Several others were put "on warning" and told to improve their merchandise next year or they, too, would be dismissed.

"The organizers are undermining the dealers," says one vendor. "I don't know of any other event where management and the dealers are so bitterly divided."

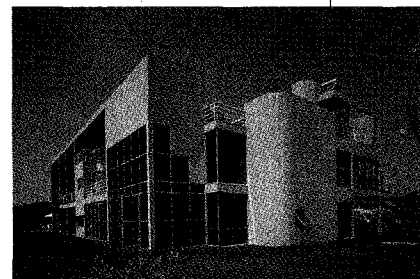
"The event has been the same for years. It's time to get rid of the deadwood," says the show's chairman, Mario Buatta. "Dealers are invited on a yearly basis; there was never a guarantee that they'd be in the show for life. We're trying to get quality in all categories of antiques, and that means some of the dealers have to go."

FRANKEL HOARDING THOSE INSIGHTS

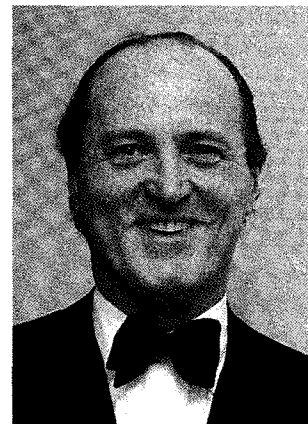
New York *Times* executive editor Max Frankel has sent a confidential memo to Washington-bureau political



HOWARD GOLDEN



TOAD HALL



MARIO BUATTA

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DAVID KEH

CHANNEL 13 HEAD 'VOLUNTEERS' STAFF

Producers and executives at Channel 13 are complaining that the station's new president, William Baker, wants them to answer phones during this month's fund-raising drive. Baker has already alienated staffers by publicly criticizing their performance, asking them to become dues-paying members, and eliminating over 50 positions.

"Most of us work long hours and weekends, and we feel that asking us to answer phones in the evenings is unfair," says one longtime staffer. "They're saying it's voluntary, but they've made it clear that it's expected."

Channel 13 senior vice-president Ruth Ann Burns says the request was made to "create a sense of camaraderie. We thought it would be a good chance to get the staff involved and become closer to our members."

LE CIRQUE HEIR BRANCHING OUT

Mario Maccioni, the 23-year-old son of Le Cirque's Sirio Maccioni, plans to open a

restaurant in the fall of 1989 at the Royal Concordia, a luxury hotel being built at 54th Street and Sixth Avenue. A source says that Alain Sailhac of '21, formerly of Le Cirque, is talking to Mario Maccioni about becoming the chef; Sailhac denies the reports. Maccioni, who works at Le Cirque with his father, says the restaurant will serve international cuisine. . . . Restaurateur David Keh has bought back Auntie Yuan, the East Side restaurant he sold last year. Keh plans to change Auntie Yuan into a Chinese seafood restaurant by early summer. "The new owners had bad luck with the business," Keh says. "I sold Auntie Yuan to friends, so I felt a moral obligation to buy it back."

LINCOLN CENTER CHANGES TUNE

A fight may be brewing between Lincoln Center and its Upper West Side neighbors. Last week, Lincoln Center officials told Community Board 7 that parts of the 45-story tower they're building would be made of steel instead of stone, and that an existing 3,600-square-foot public plaza would become offices and shops. The building, which was approved by the Board of Estimate two years ago, is expected to be completed in 1990.

"We've made minor modifications that will make the building more usable," says Lincoln Center spokesman Joe McKaughan. "The city has given us a tentative approval. Now we're going before the community board."

"Using a public plaza for offices sounds like a major change to me," says community-board lawyer Jerry Goldfeder. "We'll take a long, hard look at these plans."

reporters warning them not to give political analysis on television shows before their stories appear in the paper. The memo says that reporters shouldn't give special insights "to the microphone" that would look better in print first.

"The memo won't affect columnists like Bill Safire, but it'll have a chilling effect on reporters like Steve Roberts and Johnny Apple, who make regular television appearances," says a staffer. "But Max has hit on an important point. He doesn't want to give the good angles away to competing news organizations."...

Careful readers of the *Times* are laughing about the favorable review Richard Rhodes gave *Claiming the Heavens* in the March 20 *Book Review*. The book, which traces the genesis of Ronald Reagan's Strategic Defense Initiative, was written by five *Times* reporters, including William J. Broad. Last year, Broad wrote a review of *The Making of the Atomic Bomb*, calling it "a major work of historical synthesis" with "remarkable breadth and depth." The author of the book? Richard Rhodes.

TRIPS MAGAZINE TAKES DETOUR

It looks as if *Trips* magazine is off to a rocky start. The editor of the new travel magazine, Carolyn White, as well as the picture editor and two associate editors, quit two weeks ago, charging that the editor-in-chief, Banana Republic founder Mel Ziegler, wants to turn the magazine into a catalogue. Disgruntled former employees say that Ziegler lured them to San Francisco by promising that *Trips* would be a cross between the old *Rolling Stone* and *National Geographic*.

"By the time the second issue went into production, Ziegler had ordered us to sanitize the language, take a picture with guns out of a photo essay on Afghanistan, make pieces shorter and more upbeat," says a former employee. "He admitted that he wanted *Trips* to be good for Banana Republic, and that his talk about journalistic integrity was public relations."

But a spokesman denies that Ziegler is changing *Trips*: "He never issues edicts. The staffers left because there was a clash of East-West sensibilities. It was a welcome departure."



TRIPS MAGAZINE

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THE LEAD DWARF

THE DUKE AND THE DEMS

THERE WAS A CERTAIN ELEGANCE IN Senator Paul Simon's choice of a site for his victory celebration in Chicago last week: the Midland Hotel, which—a cabbie told me—had been the traditional election-night basking place of Mayor Richard Daley, patron saint of the smoke-filled room.

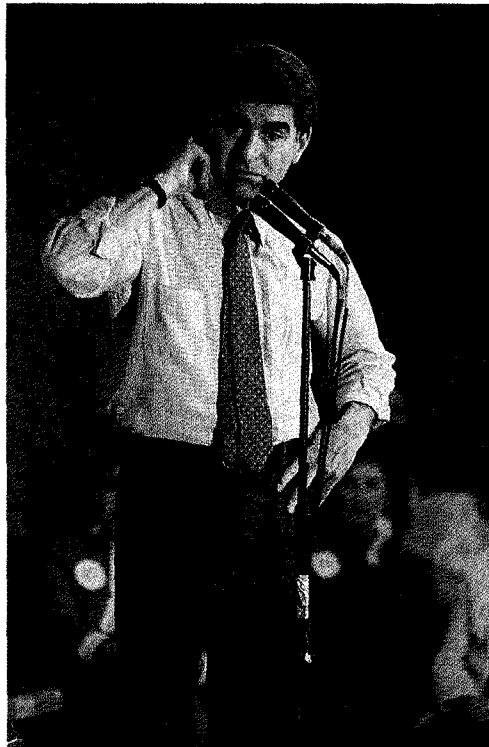
Simon, appropriately, had spent his last days on the stump summoning Hiz-zoner's ghost, pleading for votes (if you can imagine it) not so much for himself but so that the Democrats could return to the good old days of brokered conventions. His rationale went something like this: The old way had provided a regular supply of first-rate candidates for president—F.D.R., H.S.T., J.F.K., among others—so maybe it wasn't such a bad idea after all. In other words: Vote for me so you don't have to decide.

The novelty of this appeal seemed to touch a chord with the electorate. Indeed, it soon became the dominant "issue" of the campaign: The Simon tide began to rise only when Michael Dukakis saturated the airwaves with ads asking people to vote for him to *prevent* a brokered convention—a message every bit as flaccid as Simon's, but delivered by an outsider and therefore ultimately futile. This was a moment to be remembered: Dukakis the Cautious had finally made a mistake. His support withered over the last 48 hours, and he finished a weak third.

And so, near the halfway mark, we were left with a truly remarkable situation in the Democratic presidential campaign. The race stood at about the same place it did last August, except everyone had less money and was nearing the point of exhaustion. The candidates—even Dukakis—appeared to be losing ground on the weekly treadmill, rather than gaining momentum; chaos loomed.

"We assume the voters follow the story from chapter to chapter—but they don't," said Bill Carrick, Richard Gephardt's campaign manager. "The race begins from scratch again each week. The trouble is, *we're* on Chapter 15 and most of the public is reading the prologue."

For those who've been following this harrowing story from the start, last week's chapter might well be titled "The Return of the Living Dwarfs." The field, which had been winnowed to three emerging candidates (Dukakis, Gore, and Jackson) after Super Tuesday, was winnowed back up again to five (add-



THE TURTLE: Dukakis on the stump.

ing Simon and Gephardt) in Illinois.

In fact, the campaign had regressed so profoundly that Mario Cuomo felt the need to issue another of his periodic announcements of unavailability: a more coy version than usual this time, with the addendum that he probably wouldn't be endorsing a candidate until after the primaries, thereby—sort of—leaving the door to his noncandidacy ajar a little, or so it seemed, perhaps.

Cuomo then embarked on his familiar tap dance, insisting that the party *shouldn't* draft someone who wasn't already in the race; insisting (several times) that the contenders were not, repeat, *not* dwarfs. Indeed, that their efforts represented "an embarrassment," the governor said, "of riches."

Well, an embarrassment of some sort. And it was perhaps time to re-ask the question that plagued the Democrats throughout 1987: Is it possible that these guys are *deservedly* obscure?

Certainly none of the five—with the possible exception of Jesse Jackson—has caught the public's imagination in any tangible way; each seems grievously flawed;

none has built up even a mild head of steam (although Dukakis has appeared ready to). Each stumbled away from Illinois wounded and searching for answers about how to proceed:

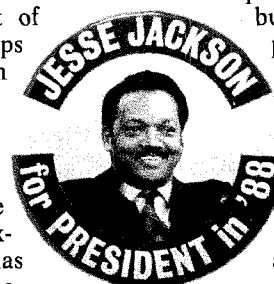
□ Paul Simon and Dick Gephardt appear to be in the same place. Each was dead and is now alive, but just barely. Each will have one last chance to prove himself—Simon in Wisconsin (on April 5), Gephardt in Michigan (on March 26). As it happens, Gephardt, who was wiped out in the South on Super Tuesday and then finished a very, very dead last in Illinois (2 percent), may have the better chance of the two: Michigan is his kind of state. He has the informal support of the United Auto Workers (who may put in some real effort now that Dukakis seems wounded), and his blue-collar, Asia-bashing message is bound to have more appeal in that economically distraught state than the Duke's cool, high-minded, high-tech promises. The trouble is, Gephardt—like Simon—is broke and won't be able to afford many of the television ads that

worked so well for him in Iowa.

□ Al Gore was alive but—incredibly—may now be dead. He won impressive victories on Super Tuesday, has far more delegates than either Simon or Gephardt, and had positioned himself as *the* moderate challenger to Dukakis—but one wonders when and where that challenge will take place. Gore needed a real bounce out of the South; he needed to create some excitement (especially in the media); he needed to be hyped as the glamorous second coming of young John F. Kennedy. Instead, there was a spate of articles that compared Gore's rather moderate shifts on defense policy and recent sartorial populism (he affected work shirts in his TV ads) to the first coming of Dick Gephardt. This was probably unfair,

but deadly, and it was compounded by the candidate's utter inability to clarify what it is he really stands for. Gore is still raising money and can't be dismissed—especially if Gephardt and Simon fail—but the notion that he might actually surge all the way to the nomination died in Illinois last week.

□ Jesse Jackson finished a strong second to Simon, but



Hitting the wall?

Illinois may well be remembered as the primary where his campaign crashed into the sad reality of its limitations. In part, Jackson was hurt by expectations. The word over the weekend was that he was moving past Simon and would finish first; the election-day headlines had him "surging" to victory.

The headlines probably killed him. Local television stations reported a major, last-minute shift from Dukakis to Simon, mostly in the suburbs: People were voting for the senator simply to stop Jesse from winning the state (this may be the dirty little secret of Simon's victory). In the end, Jackson won only 7 percent of the white vote—but that wasn't nearly as hard to take as another polling statistic. When the local CBS affiliate flashed on the screen that 61 percent of Illinois whites had negative feelings toward the reverend, there were gasps in Jackson's headquarters.

It's likely that Jackson will do better with white voters in other northern states; it should be remembered that Jackson's often divisive exploits over the past two decades probably caused more than a few of those recalcitrant suburbanites to flee Chicago in the first place. But even if Jackson had done twice as well with white voters, he wouldn't have gained many more delegates to the Democratic national convention. All his significant support came from three predominantly black congressional districts—a pattern that will likely be repeated in other states. Jackson may even win the popular vote in places like Michigan and New York, but his delegate totals will be shackled by demographics.

"The fact is," said a rival campaign worker, "Jesse's main role the rest of the way will be as spoiler. Without him, we'd be dead. Dukakis would win in a walk—he'd beat any of the other white candidates by more than 20 points in any big state. Jesse keeps him manageable, perhaps even beatable."

Which brings us to the Duke.

□ Michael Dukakis was the clear loser last week: He lost the aura of inevitability that was slowly, almost subliminally, beginning to envelop his campaign. But that may well turn out to be a temporary setback—and in an odd way, too, the confusion caused by his defeat may have advanced his cause. Certainly the Duke was due for a fall. He had been floating along on a remarkable run of luck; week after week, his opponents performed kamikaze missions against one another while he stood smugly above the fray, gaining time as well as the quiet approval of the party establishment and the enmity of more than a few colleagues. He was the turtle, plodding along, winning the race—and in the most maddening fashion, without ever taking a chance, without ever rousing a crowd, without ever

making a mistake. It was the ultimate dwarf campaign, so neat and tidy and tiny as to be untouchable. "When is Dukakis going to hit the wall?" his opponents would ask. "How come you guys in the press are always attacking us, and he gets a free pass?"

The excellent Dukakis organization was envied and despised. It played Super Tuesday perfectly, milking the governor's limited strength down South for all it was worth; whole states were won by carefully building coalitions, targeting specific groups—the elderly in Florida, the Hispanics in Texas. Illinois was supposed to be the next big step: the first time Dukakis would move from retail into wholesale politics—an arena where *message* is far more important than the ability to round up people in buses and get them to the polls. His modest momentum and more than \$250,000 would sell the message: "Vote for me. I'm competent—and inevitable."

But the message clearly didn't sell, and there was almost ghoulish glee among his opponents last week when it became clear that the Duke had finally flopped. "There's nothing there," said a rival campaign worker. "You guys built him up, and there's nothing to him."

Maybe. "People keep saying you need a message," says Paul Maslin, who is Senator Simon's pollster. "But if there has been one constant this year, it's that the conventional wisdom has been proven wrong every time. This week, the race is hopelessly muddled and Dukakis is down—that probably means he'll surge back next week."

Actually, the more I thought of it, the more the two seemed interrelated: The race was muddled *because* Dukakis was down. The chaos last week, the Duke's flop, and even the Cuomo announcement were all pieces of the same story—and it is a story that Michael Dukakis is quietly writing. Gephardt is the Bob Dole of the Democrats. He might have proved (might yet prove) an acceptable—and perhaps more electable—alternative, but Dukakis (like George Bush in his party) stands at the very heart of what it is to be a professional Democrat this year.

He is the lead dwarf. His positions have become the Democratic mainstream; his weaknesses—the absence of a coherent message, the foreign-policy naïveté, the difficulty connecting with blue-collar workers—illustrate the party's recent travails. When people say the Democrats lack vision or stature, it's Dukakis who first comes to mind. When Mario Cuomo considers withholding his endorsement, it's because Dukakis seems momentarily less plausible. When Dukakis stumbles badly in Illinois, the entire party apparatus shudders.

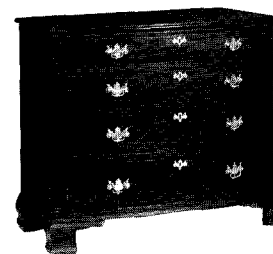
And waits breathlessly to see if the disease is transitory or chronic.

William Doyle
GALLERIES

APRIL AUCTIONS

Wednesday, April 6 at 10 a.m.
Americana

including Furniture, Paintings, Porcelain,
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American
Chippendale
bow front chest,
Mid Atlantic,
circa 1790.

For further information, contact
Arthur F. Maier (Furniture & Decorations)
Elaine Banks (Paintings)

Wednesday, April 13
at 10 a.m. and 2 p.m.

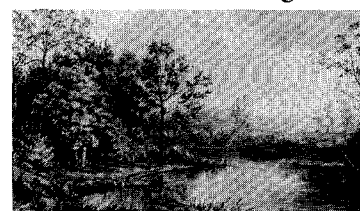
Important Estate Jewelry

Emerald
and diamond
necklace

For further information,
contact Joanna Bobrowicz



Wednesday, April 13 at 7 p.m.
American Paintings



JASPER FRANCIS CROPSEY (1823-1900)
"Woodland Pond"
Signed J. F. Cropsey and dated 1889
Watercolor 18 1/2 x 28 inches

For further
information,
contact
Elaine Banks

Wednesday, April 27 at 10 a.m.
Fine English & Continental
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and Paintings

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Furniture, Porcelain, Silver and Rugs

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Alison Wheeler (Furniture & Decorations)
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Poudre Majeur Loose Powder: Thanks to the innovative micro-bubbles,
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it can be worn alone, over Teint Majeur, or any Lancôme foundation.

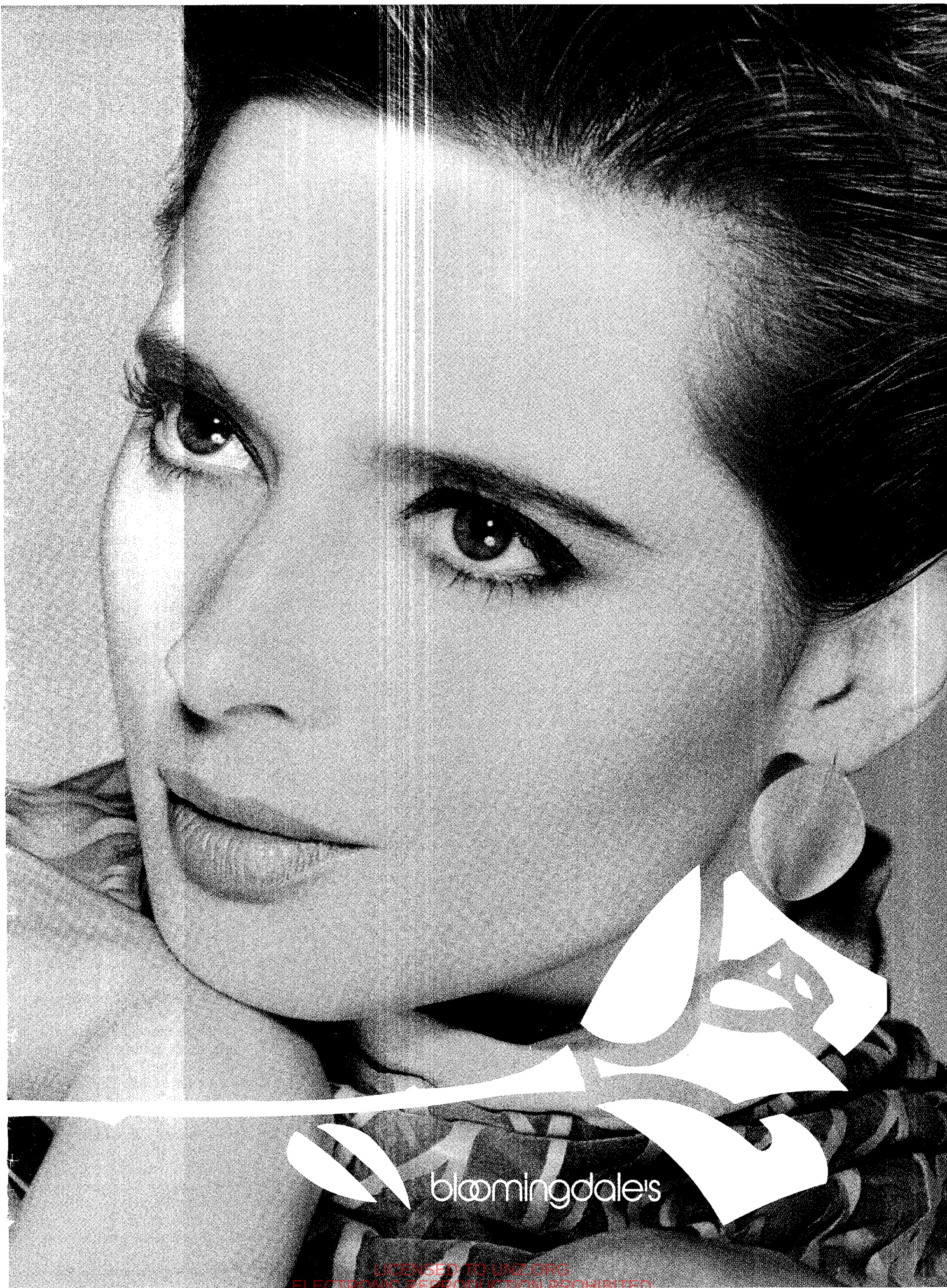
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©Cosmax Inc. 1998
Blouse: Caroline Roshin
Scarf: Carol Moly of Artwear
Earrings: Ted Mushing at Artwear



bloomingdale's

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The Cutting Edge/Michael Gross

ESTÉE MEETS PAULINA



Paulina Porizkova posing for Skrebneski.

THE SIX-MILLION-DOLLAR WOMAN

IT IS LATE AFTERNOON, AND PAULINA Porizkova is kneeling on a couch in a West 18th Street loft. Wearing a short black dress, she is twisting her body, seeking a comfortable pose on the fat white cushions. Behind a Hasselblad camera, photographer Victor Skrebneski fixes her with a hawklike gaze.

Looking on, Alvin Chereskin, an ad-man, begins rhapsodizing: "Lovely body. God, look at that. That's *today*. Once in a while someone comes along. It's not only beauty. It's balance. Atavistic. Strong. God, strong. It's basic sensual appeal. She's a woman you want to be with and see. Look at the eyes, deep-set, wide, big. The chiseled levels of the face. The long neck—every beauty has a long neck. Look at the ankles, the knees, the elbows." Chereskin sighs. Then suddenly, he shouts, "No!"

It seems that Paulina has moved, and her skirt has hiked up her long thighs. "Why is that skirt so short?" Chereskin moans. He studies her a moment, then commands, "Sit like you're at a cocktail party."

Paulina presses her knees together primly and purses her lips. "This is a woman at a cocktail party," she says. But a moment later, her arm slithers up the window frame behind her. "This is *me* at a cocktail party."

Finally, she splays her legs and rests her elbows on them. "If I was a guy, I'd sit like this," she says, glancing downward. "Not bad. Very modern." Chereskin starts muttering under his breath. "Estée will have a nervous breakdown."

Estée Lauder founded the company that bears her name—the company that used to name fragrances Youth Dew, White Linen, and Beautiful. Now it has belatedly joined the obsessed generation with a new scent called Knowing. To sell it, as well as all its other products, the company is signing a \$6-million Czech, or so the numbers are reported, replacing its trademark cool, ladylike image—personified in the past by Shaun Casey, Karen Graham, and Willow Bay—with white-hot Paulina.

Will ladies like those who play bridge

with Estée Lauder relate to Paulina? At a recent game, Estée showed her friends some photos—but she wasn't seeking praise for Paulina.

"I chose the bottle," Estée recalls boasting as she showed them the new ads for Knowing perfume. They couldn't have cared less. "They said, 'That's fine, but look at that girl,'" Estée reports, sounding a trifle disappointed.

Through the mid-eighties, "that girl" has been a fixture on fashion-magazine covers. But it was on the cover of *Sports Illustrated* that Paulina became, in *Vogue's* words, "the most famous 'name' in a bathing suit."

That's the difference between Paulina and the previous Lauder "faces." She comes to the company already well known, carrying more baggage than Krystyna, the off-the-boat immigrant she played in her first film, *Anna*. It's likely she is the first Lauder girl who has ever posed topless in *GQ*.

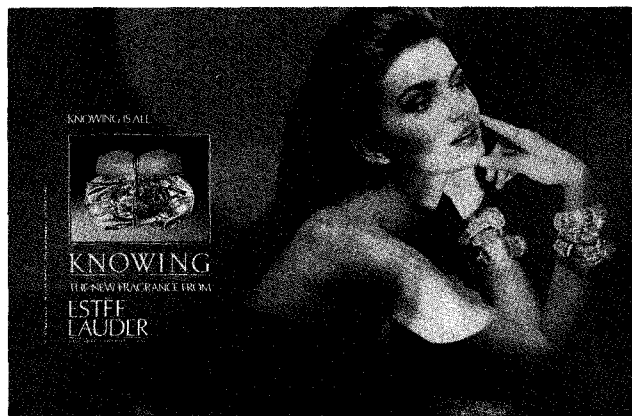
Paulina "looks like a woman who has lived," says June Leaman, Lauder's executive in charge of advertising. "I hate to use the word 'experienced,' but she's seen a lot, done a lot." Among other things, Paulina has done her own swimsuit calendar and has seen a lot of the rock star Ric Ocasek, of the Cars.

Determined to protect her privacy, she vehemently denies that Ocasek is her boyfriend and has sworn friends to secrecy about their long-term affair. She is no more open when asked about the size of her new contract. "It makes me very happy," she allows. "It's a hell of a lot more than I've ever made before."

Leonard A. Lauder, the CEO who signed her, is equally tight-lipped. But his description of a "very long term" deal that will pay Paulina "six figures annually" jibes nicely with the reported \$6-million figure. At 22, Paulina has grabbed modeling's brass ring—and she has done it her way.

"I hope that they knew what they were getting into when they took me," she says, "because I have never been known as a silent model. I've been known for quite a few controversial things I've said."

Paulina hardly has to open her mouth to make her appointment as Lauder's fourth contract face seem like a radical break with tradition. Employees are all aquiver over what one de-



One of the new ads.



Cotton argyle sweater. \$246. Sweep brim straw hat. \$74.50. Floral cotton/linen scarf. \$72.50. Double buckle canvas bag. \$194.

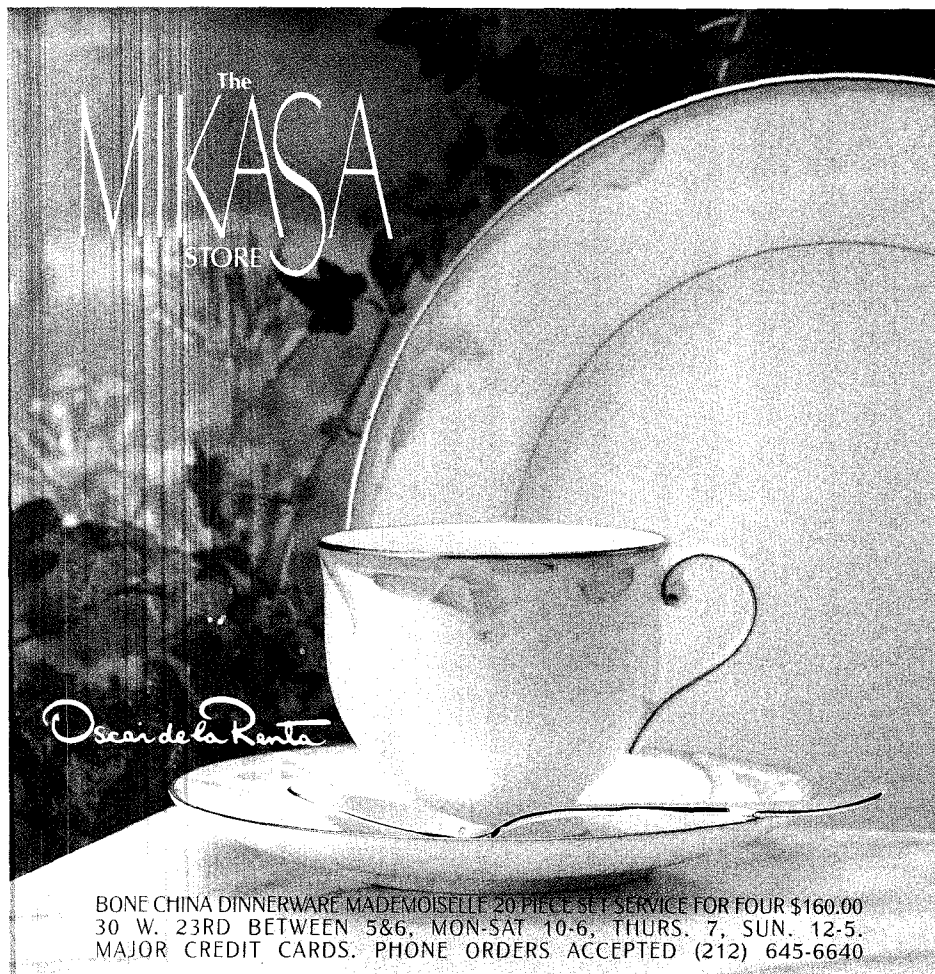
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scribed as the imminent "sexing-up" of the staid company. New ads—the afternoon shoot was part of a week-long photo marathon—are only the first step. Next, there will be new mailers, packages, bags, counter displays. Even the corporate offices on Fifth Avenue, which now resemble a candy box, may get a new look.

For a company with more than \$1 billion in annual sales, such a makeover represents no small risk. Which may be why Leonard Lauder is quick to dismiss the sexing-up talk. Describing the image change as "an absolute continuity," he insists that it results from international success, which required advertising with a face that would appeal to women of all nations. But he admits that the company also recognized a need to "speak in a more direct way" to younger customers without offending older ones.

Paulina "is not as demure" as the company's past faces, he admits, "but the world isn't as demure." And if Estée Lauder can absorb Paulina's sizzle like some magic night-renewal cream, it will have gone a long way toward injecting youth into a mature business.

Estée Lauder's role in all this is an open question. "I was quite involved," she says. Her son says her involvement "wasn't very deep." But, he adds, "she believes in sex. She's a total woman and understands what women want. When women want sex, she'll give them sex."

And in any case, the woman born Josephine Mentzner, who rose from Corona, Queens, to hobnob with crowned heads, should find a lot to relate to in her new model's story.

Paulina was born in 1965 in Prostějov, Czechoslovakia. Growing up, she never gave fashion a thought. "Are you kidding?" she says with a laugh. "In Czechoslovakia?"

But there was one item of clothing she wanted desperately—one worn by young Communists. "I was dying to be a Pioneer," she says. "Those are the ones wearing the little red scarves. I was brainwashed. I was red from my toes to my head."

Her mother was a 19-year-old secretary when Paulina was born, and her father a 21-year-old truck driver (he was "kind of an anti-Communist," she says, "but a little punk, really"). They split for Sweden on a motorbike during the 1968 Soviet invasion of Czechoslovakia, leaving Paulina with a grandmother.

Paulina soon became a Cold War symbol in the Swedish press. "Poor political little girl," she recalls. "Lots of pictures of me hugging my teddy bears, saying, 'I want to see my mummy and daddy.'" In 1971, when the Czechs threatened to put Paulina up for adoption, her mother returned, in disguise and six months pregnant, to rescue her. But on her way to

pick up Paulina, she was arrested for speeding, and her identity was uncovered. Paulina's mother spent the next three years in jail or under house arrest.

Finally, in 1974, Paulina, her mother, and her little brother were expelled from Czechoslovakia. "We were too famous to just bump off," Paulina says, "so they kicked us out. Our aunt and her husband took us to the border of Austria. We had to walk this long cement road with mine fields on both sides to this guard post, with my brother with his little knapsack and my mother and I dressed just like you see me in *Anna*. And there was this long, tall figure—my father, who I basically didn't know. Unbelievable, you know?"

Paulina's voice quavers as her story moves to Sweden. Her father no longer comes up. "I had an awful time because I was a famous political refugee," she says. "Everybody told me how ugly I was and I had to take care of this three-year-old all of the time and my mother was having a nervous breakdown."

Together with a girlfriend who dreamed of being a photographer, Paulina escaped into fantasy. "When we were ten, we used to copy Estée Lauder ads. We would put me in the foreground and a vase with some old flowers in it and shoot it with a Kodak Instamatic." A few years later, her friend sent some photos to the owner of a modeling school, who took Paulina to Copenhagen to see the model agent John Casablancas (*New York*, January 25). A month after that, she moved to Paris. "It was the biggest whack of freedom I ever got," she says. She wore her TOO DRUNK TO F--- T-shirt out dancing all night and got up every morning and worked. "When you're fifteen, that's not a problem."

Neither were the other perks that come to teenage models. "You're going to have these guys knocking down your door and offering you coke. I never... it just wasn't part of my life."

Being a sex symbol, though, was. "I didn't care whether I was known as a face or a body or both," she says, "as long as it gave me more work—and more money."

Co-workers say she turns the sizzle on and off like water, but only in front of the camera. "It's the most amazing transformation," says Marco Glaviano, who photographs her swimsuit calendars. "It only lasts a minute, then she reverts. You wouldn't know it's the same Paulina."

Who is the real Paulina? During their Method-style preparations for *Anna*, her co-star, Oscar nominee Sally Kirkland, got to know her well. "She has this image of herself," Kirkland says, "playing every Disney heroine that ever lived."

Snow White in a skimpy swimsuit? Cinderella with sex appeal? "Altogether it doesn't make much sense," says Paulina. But it may be just what Estée Lauder needs. It's today.



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OUT ON A LIMB

HUNTING THE NEXT GREAT CALL

IF LYNN ELGERT'S PREDICTIONS PAN OUT, he could be in *People* magazine by the summer. Elgert, 35, a well-regarded stock-market analyst, thinks the Dow Jones Industrial Average (now at around 2,050) will drop more than 400 points before July.

His prediction looks particularly bold these days, because last October's crash has made most analysts timid and non-committal. Anyone willing to go out on a limb faces the risk of being wrong, of course; but if right, he or she could be the next Wall Street star—the next Elaine Garzarelli.

Before last October, Garzarelli was a little-known stock-market analyst at Shearson Lehman Hutton. But late last September, she predicted—on a CNN financial show—that the market was about to crash. When her forecast came true several weeks later, Garzarelli was an overnight sensation celebrated everywhere, from the *Wall Street Journal* to *Cosmopolitan*.

Forecasting wizards have a long tradition on Wall Street. In the thirties, for example, Richard Wycoff, editor of *The Magazine of Wall Street*, was known for his uncannily accurate stock tips. In the late seventies, Henry Kaufman, the former Salomon Brothers economist, had a gift for calling the direction of interest rates, and in the early eighties, Joe Granville was on target with his gloomy stock-market forecasts.

Nobody knows who'll be the next hot guru. But if the stock market and the economy take dramatic turns in the months ahead, certain people have already staked out their claims to fame. Here are some of the would-be stars and the limbs they're out on.

□ Elgert, who writes the *Lynn Elgert Report*, out of Grand Island, Nebraska, and was recently named the top market timer by *Hulbert Financial Digest*, argues that anemic blue chips like IBM and Digital Equipment will pull the market lower. "What we are seeing now is only a rally in secondary stocks," says Elgert. "We've used up a lot of buying power without going anywhere." He thinks that investors have grown too optimistic for

no fundamental reason, while professional money people (he calls them "smart" investors) are selling stock whenever the market rallies.

□ Granville is trying to make a comeback—this time by predicting a big rally. "I never hedge," he says proudly. He says the Dow will rise to 2,500 by August and 2,700 soon after. "We are going to explode this year." What are his key signs? Trading volume is beginning to increase, an indication, he says, that prices will

□ Stanley Berge, who does his forecasting for Tucker Anthony & R. L. Day in Providence, Rhode Island, thinks the market is in for rough times. "We are very, very, very close to the top now," he says, and he thinks the Dow will soon head down to the 1,738 level, where it bottomed out after the crash. If it breaks significantly through that level, Berge thinks it could settle into the 1,000-to-1,100 range over the next few years. The real problem, he argues, is the falling money supply. The Fed can't allow the money supply to keep declining, Berge says; at the same time, though, a strong money supply would put pressure on the financial markets.

□ Stan Weinstein, editor of the *Professional Tape Reader*, doesn't think the market can climb significantly higher, but he says the big problem won't come until after the presidential election. By 1989, he argues, the Dow could plunge to between 1,200 and 1,400.

Two noted economists are also out on a limb these days. Irwin Kellner, the chief economist at Manufacturers Hanover, sees a mild recession lasting through 1988, with the gross national product falling in each of the four quarters. Unemployment will rise late this year to 7 percent from the current 5 percent; inflation will be down, along with corporate profits, Kellner predicts.

Larry Kimbell, the chief economist at the UCLA Business Forecasting Project, has one of the gloomiest outlooks for business this year (GNP constriction of 0.6 percent) and the rosiest next year (4.5 percent growth). He also sees interest rates going very low, with Treasury bills yielding just 4.8 percent.

For the record, Elaine Garzarelli isn't being as bold these days. She'll only say that the market has a better chance of going up than down.

TUNING IN TENNECO

TENNECO IS SO BIG THAT THE CHANCE OF someone's taking it over is very small. But that doesn't mean that management won't try to head off trouble by restructuring the company.

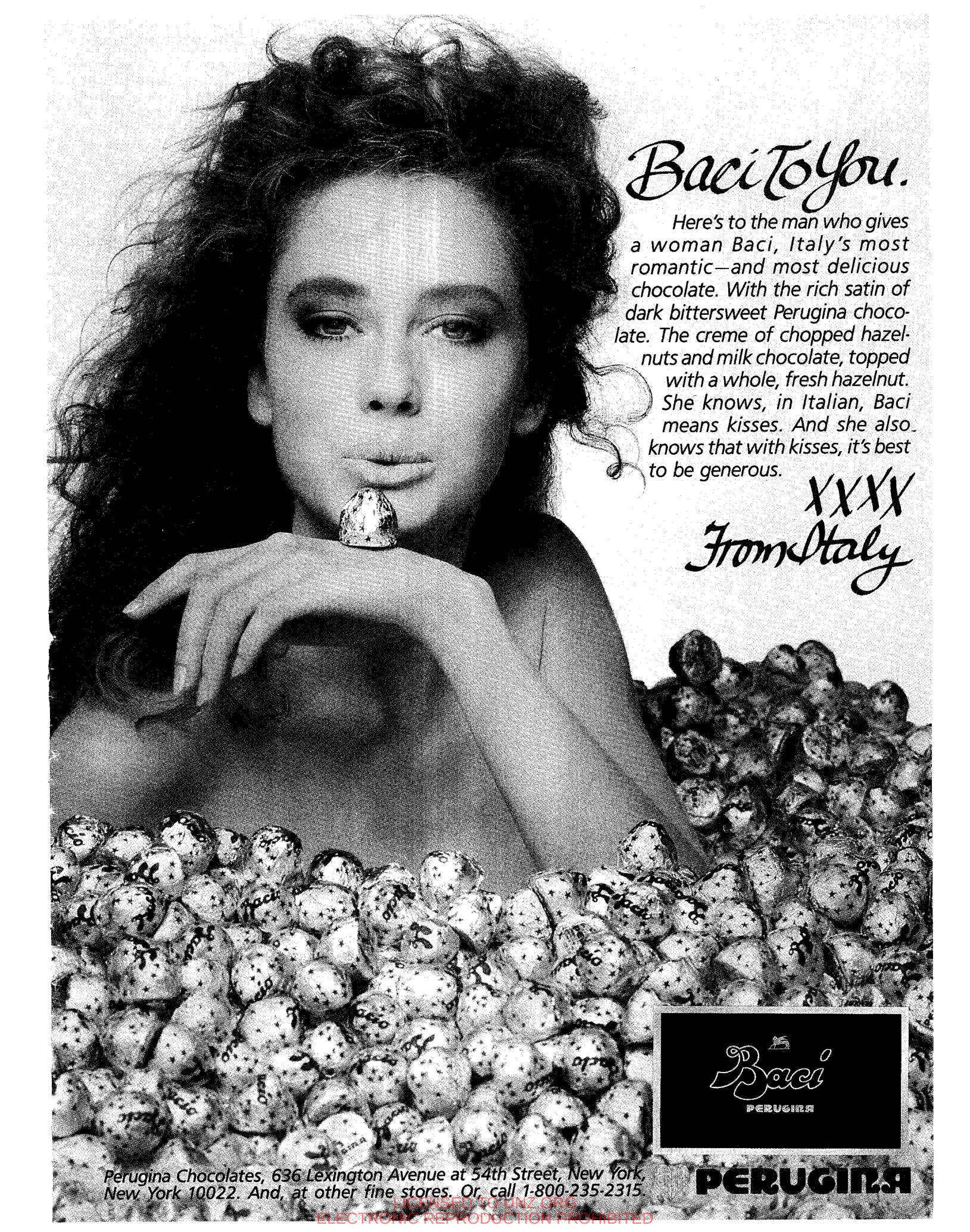
That, at least, was the betting on Wall Street early last week, when Tenneco's



FUTURE SHOCK?: Various signs pointing up and down.

soon rise; most Dow stocks have returned to their precrash level of volume; and he thinks the ratio of advancing stocks to declining ones is very favorable. Are Granville's indicators any more accurate now than they were in 1982, when he missed the onset of the bull market? "My theories have never been wrong," he says. "I was wrong. I stopped following my theory."

□ Robert Nurock, editor of the *Astute Investor* newsletter, based in Paoli, Pennsylvania, thinks the Dow will climb to between 2,300 and 2,400 over the next three to six months. Why? Because, he says, the economy is in good shape, inflation will remain modest, and the Federal Reserve isn't inclined to do anything to endanger the situation. He thinks that small investors who have stayed out of the game since the crash will soon get back in and put some additional punch into the market.



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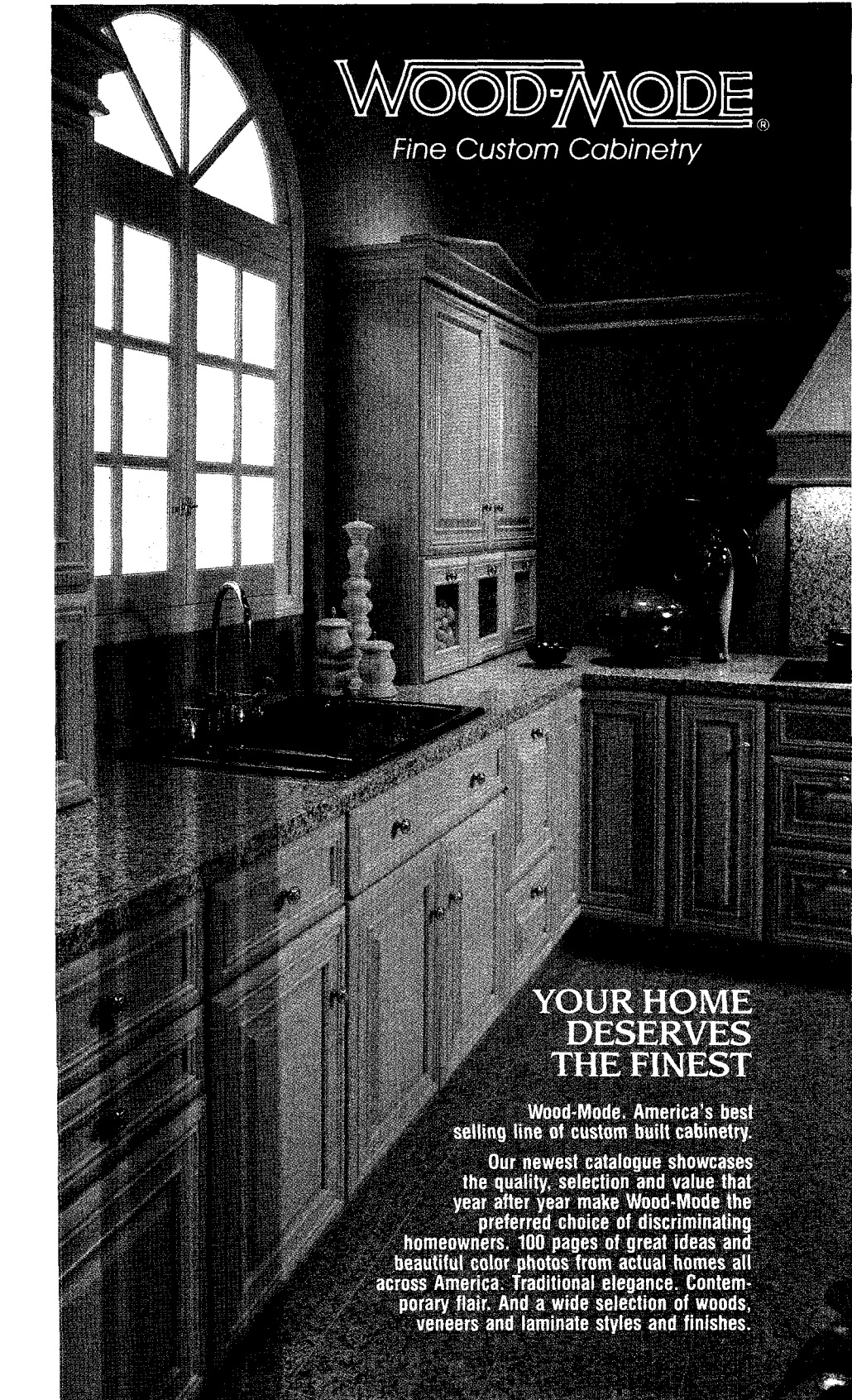
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stock rose sharply on heavier-than-normal volume. For example, Ronald Barone, a Kidder, Peabody & Company analyst, thinks Tenneco is poised for a sizable restructuring in 1988. He sees Packaging Corporation of America, Tenneco Automotive, or J.I. Case, a farm-equipment manufacturer, as the most likely business for Tenneco to shed.

Tenneco's restructuring might be prompted by a couple of factors. For one thing, its stock price these days—at around \$44—is closer to its 52-week low of \$36 than to its high of \$62. And with the current wave of corporate takeovers, Tenneco management might be worried about an attack by an opportunistic raider or a proxy battle waged by disgruntled shareholders.

And then there are the rumors that some members of Tenneco's board—including Unisys chairman W. Michael Blumenthal—are unhappy with the way the company is being run. Blumenthal couldn't be reached for comment, but one major Tenneco shareholder thinks the Unisys chief is the one nudging the company toward action.

EDELMAN SENDS BACK THE STEAK

IT'S OBVIOUS BY NOW THAT CORPORATE raiders have grown a lot more jittery since the crash, but Asher Edelman's experience with Ponderosa, Inc., shows just how nervous some are.

Edelman owned Ponderosa, a successful Dayton, Ohio-based steak-house chain, for little more than a year before he agreed a few weeks ago to sell it to John Kluge's Metromedia.

Why did Edelman bail out so quickly? Wall Street sources say the banks that lent him the money to buy Ponderosa were getting nervous and wanted him to ante up more himself. Edelman at one time had \$40 million of his own money invested in the deal, but he sold preferred stock that reduced the amount to \$9 million. The banks, which are owed about \$285 million, didn't think that that was enough. The banks became particularly worried because a \$42.5-million principal payment was due on March 9. The money was to have come from the sale of Ponderosa's ESI subsidiary, but a plan to sell the unit to United Stockyards, another of Edelman's companies, never materialized. Other arrangements had to be made.

Edelman, meanwhile, was said to have been worrying about the effect on Ponderosa of an economic downturn, and he was unwilling to get in any deeper—even though Ponderosa was in the midst of its second-best year ever.

What Edelman's situation may indicate, Wall Street experts say, is that raiders and others who borrowed a lot to buy

companies may not hold those purchases if the economy declines.

THE 'VISIBLY DISTURBED' WATCH

ROBERT RAIFF COULD EASILY BECOME known as the ambulance chaser of Wall Street.

The research director of the smallish C. J. Lawrence, Morgan Grenfell, Raiff has been incredibly successful over the past few months at picking companies about to restructure. How does he do it? By spotting companies that he calls "visibly disturbed."

Why would anyone want to invest in the stock market's basket cases? Because a disturbed company that meets certain asset requirements is likely to be forced to improve its stock price—perhaps through a restructuring or merger.

Last November, for example, Raiff pegged textile manufacturer J. P. Stevens & Company as a disturbed company. Raiff says Stevens easily fit his criteria because its management admitted that it had paid greenmail to raiders six times. Recently, the company agreed to undergo a management-led buy-out. In his November reports, Raiff also listed Federated Stores, American Brands, Roper, and Stop & Shop among his ten most likely restructuring candidates. All have either restructured or been involved in takeover attempts.

Who's disturbed now? Raiff sees problems at Lucky Stores, National Inter-group, TW Services, West Point-Pepperell, and First Union realty.

THE RUNOFF

WITH THE PUBLIC STILL NERVOUS ABOUT stocks, the hottest investment vehicle these days is the closed-end fund that invests in bonds. (Closed-end funds have a limited number of shares outstanding.) *Going Public* newsletter says seven closed-end funds went public already this year, and six of them are bond funds. The seven funds have raised \$4.87 billion, compared with just \$9.8 billion in all of 1987.... A knowledgeable Wall Street source says Robert O. Anderson, ex-head of Atlantic Richfield and now president of small Pauley Petroleum, is looking to buy oil assets. He and British-based Lonrho are said to be shopping together.... Before the year is out, Ronald Perelman, head of Revlon, is expected to use that \$850 million he's raising through Compact Video for a multi-billion-dollar takeover attempt. Who'll be the target? A Wall Street source will only give a hint: Perelman likes companies with strong core businesses, good cash flow, and plenty of assets that can be sold off. The source adds that Salomon Brothers—an earlier Perelman interest—isn't the potential target this time.



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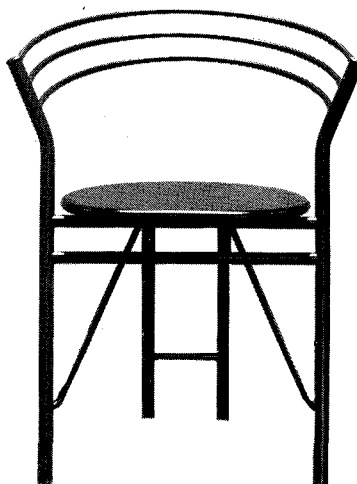
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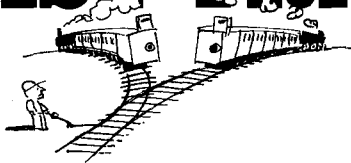
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EDITED BY ERIC POOLEY

T V

New York Women

AS BLAIR BROWN STEPS out of an apartment building on West 90th Street, a stream of young career women are heading up Broadway after work. Brown is one of them. As Molly Dodd, the single Manhattan woman in *The Days and Nights of Molly Dodd* (which returns to NBC this week), Brown is just one of a number of New York women on television. There are Kate and Allie, Cagney and Lacey, Catherine Chandler in *Beauty and the Beast*. But Molly seems to transcend the conventions that bind those characters: She reminds many New Yorkers of West Side women they actually know—not supergirls but people who've been bruised by the town yet still like to live here. "Molly has been beaten a bit," says producer Jay Tarses, "and it shows. But she's also tough." "From the start," says



Brown: Never Reeboks and a suit.

Brown, "one thing we agreed on is that she's not a woman who wears a business suit with sneakers."

This season, Molly will face some familiar New York traumas. She'll join her

neighbors in an effort to stop their rent-controlled apartments from going co-op. And she'll take a job

at a Village bookstore.

"Molly's drifting in a way typical of a lot of people who are overqualified for what they're doing," says Tarses, who conceived the character with Brown over long discussions at the Empire Diner. "She's reached a

placid place in her life where she's not fearful of the future and not regretful of the past."

"Molly gets a job in a bookstore," adds Brown, "whereas the mythic New York woman would be running Random House."

JOHN MILWARD

BRIEF LIVES

STAMP ACT

LAST MONDAY, ON THE NEW YORK STOCK Exchange, IBM closed at 115½, even on the day's trading. That same afternoon, at the International Stamp Exchange, an 1847 10-cent George Washington stamp issue was priced to sell at \$2,495, up \$5.

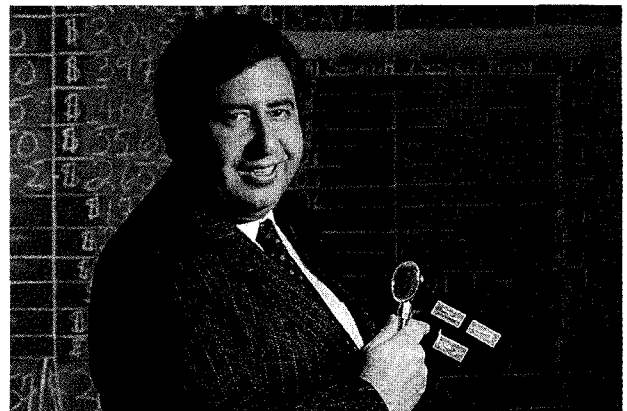
The three-year-old Stamp Exchange is the creation of stamp collector and trader Marc Rousso. Among the generally retiring philatelists, Rousso, 37, is one very excitable boy.

He's had a lot to get excited about lately. There's the latest twist in his nonstop promotion of stamps, for instance. Roughly, it works like this: Invest \$10,000 in rare, investment-grade stamps from his inventory. Keep them for a year. If you don't think they've appreciated enough, return the stamps and he'll give you your money back. There's also the 1852 2-cent American stamp he sold in October for \$1.1 million, a record. And then there's the \$500,000 fake he *almost* bought.

Born in Paris, Rousso got his first stamps at age nine, when he was given a package of them by his mother. As a child, he regularly haunted the Marché aux Timbres, the open-air stamp market that was a backdrop in the Audrey Hepburn-Cary Grant movie *Charade*. Eventually, he opened his own shop and stamp-consulting firm.

In 1985, Rousso started the Stamp Exchange. It works a lot like the over-the-counter-stock market: Bid and ask prices for stamps are posted, and the value of the Stamp Index is recomputed with each trade of one of its 25 stamps. (Last Monday, when

the Dow stood at 2050.07, the index was valued at \$24,357.) Rousso says the volume of daily transactions on the exchange has increased over 700 percent in the past year,



Rousso, philately's excitable boy.

to more than \$35,000.

Skyrocketing prices are good for investors, but some dealers have accused Rousso of inflating prices. And disapproval of his wheeling-dealing ways may have been behind the swindle he barely escaped last October.

Sitting in his Pearl Street office, Rousso relates the tale—which involves an auction house, an editor of an American philatelic publication, and a bogus Tennessee stamp—growing more excited by the minute. "Unbelievable!" he says, rubbing his paunch. "Unbelievable!" But he doesn't really think it's so unbelievable that someone tried to get him to pay half a million for a worthless little square of paper. Even in the seemingly genteel world of stamps, he says, "there are 100 million people just waiting for you to make a mistake."

KEVIN JOHNSON

BUBBLING MAXWELL HOUSE

ROBERT MAXWELL'S *Daily Mirror* prints so many stories about its proprietor that the paper is sometimes called the *Daily Maxwell*. But now the ubiquitous publisher with the pleated chin has taken the unusual step of trying to deny himself publicity.

The explanation, of course, is that the news does not issue from Maxwell House. A few weeks ago, Maxwell tried to obtain injunctions against two unauthorized biographies, *Maxwell: A*

Portrait of Power, by Peter Thompson and Anthony Delano, and *Maxwell: The Outsider*, by Tom Bower. When that failed, he had his solicitors send letters to bookstores asking them to sign an agreement not to sell any copies and charging that both books contained "a large number of serious libels." No restraint, however, was put on the sale of *Maxwell*, by Joe Haines, a respectful biography commissioned by a Maxwell-owned publishing company

after the other two books were already in the works.

Afraid of offending the owner of the largest commercial printing outfit in Europe, no British company

has been willing to reprint the Bower book (it had its first printing in Finland), and the 428-store W. H. Smith chain has withdrawn the unsanctioned works from sale. But the smaller fry are fighting back. The head of the distinguished Blackwell's chain said he would defend against any court action, and the manager of Fountain Books

in Chiswick blew up Maxwell's solicitor's letter and put it in the window so that passersby could read allegations in the unauthorized biographies.



Despite Maxwell's efforts, the public is making its own choice. Shops selling all three books report that the critical ones are outselling the

hagiography, sometimes by ten to one. A cartoon in *The Independent* showed a salesgirl next to a tower of Haineses, urging a customer, "Buy two—get one free."

RHODA KOENIG

SOUNDS

Jamming with Yo-Yo

IN THE HALLWAY OF A Greenwich Village brownstone, peeling walls are hung with gold records and signed photographs of musicians. And the air is filled with live jazz coming from the skylit studio of pianist Roger Kellaway. Kellaway stands at his piano, lights a cigarette, holds it between his teeth, looks over at bassist Jay Leonhart and drummer Grady Tate, and puts his hands on the keyboard. Then he addresses the younger man standing next to him—the classical cellist Yo-Yo Ma.

"It's an idiomatic jazz thing that this"—Kellaway plays an extended jazz phrase on the piano—"is written this way," he says to Ma, who leans over his 1733 Montagnana and listens intently. The virtuoso is wearing suit trousers, dress oxfords, and a pink dress shirt without a tie, his only concession to the informality of the occasion—a rare Ma foray into the

world of jazz improvisation, and a first rehearsal of music that this quartet will play on April 14 at Carnegie Hall, in honor of jazz violinist Stephane Grappelli's eightieth birthday.

Ma plays back Kellaway's phrase with frightening accuracy, but he's unhappy with the emotional quality of his playing. "This tempo," says Kellaway, referring to the sheet music, "is really

tune for Ma. Then Ma attacks the number and manages to complete the section without error his first time out.

"That's fine," says Kellaway. "The feeling is right. You see, in jazz, the notes are really the point of view for the feeling. Now do it so there's not so much . . . emphasis—"

"Tension," says Ma. "Some of this reminds me of playing Bach, because the

notation doesn't tell you the style—you have to find the feel of it." Ma then takes an improvisational flight during Kellaway's "Two Moods of Blues"—a solo in which Ma's cello evokes the flavor of Grappelli's violin, a passage so engrossing that Kellaway misses his cue to plunge back in.

The players take a break, and Kellaway and Ma talk about "crossing over." Kellaway, best known for writing and recording the theme to *All in the Family*,

has scored films, played as leader and sideman on more than 100 jazz albums, and even composed and recorded cello-quartet music. He fits the bill for this salute to classical/jazz master Grappelli. Ma, says Kellaway, has to "learn a new language," and he worried that the cellist might not easily make the transition. Ma says he was attracted to the idea of playing this date after Pinchas Zukerman told him that Grappelli was the greatest instrumentalist he'd ever heard and after Ma himself went down to the Blue Note to hear the violinist. "I thought I'd never be able to break the barrier," says Ma, "but Roger made it easier because he knew all the contemporary cello concertos that I knew, and that meant he could explain things in terms I understand. Then, once I started playing it today, it felt a little easier."

"You could see that with Yo-Yo, there's a childish curiosity, a certain excitement about going into a new playground and seeing where the toys are," says Kellaway. He turns to Ma and says, "Soon you'll be asking, 'Is that classical or jazz?' If you can get to that level of confusion, I'm happy. If you can get past that and just feel the music, then I'm really happy." OSCAR JAFFE



Ma and Kellaway, crossing over.

12/8. Want to try it up there?" Tate taps out the quick, steady rhythm on his drum kit and scat-sings the

MEDIA

INSTANT REPLAY

ROBERT LUDLUM DIDN'T feel like crisscrossing the country to promote his thirteenth novel, so



instead, he flew to New York and taped an interview with Dick Cavett. By sitting for two hours in a Manhattan studio, Ludlum completed a 75-city publicity tour for *The Icarus Agenda*.

The "tour" was orchestrated by Celebrity Network, a year-and-a-half-old company that's part of the newest trend in publicity. CN provides local TV stations with free packaged interviews. When a TV market is deemed too small to merit a visit by a novelist or actor publicizing a book or film, a video goes instead. CN sends each station two clips—a four-minute one for entertainment shows and a two-minute piece for the local news.

In 1983, local stations got into trouble for using taped video clips of stars and pretending they'd been interviewed by local newscasters—one station even spliced in reaction shots. CN, which has helped publicize such films as *The Untouchables* and *Broadcast News*, avoids that deception by including a famous interviewer in the package. Besides Cavett, CN hosts include Lynn Redgrave and Ron Reagan Jr. Clients—Random House, Paramount, Warner Books, MGM—pay CN \$25,000 to shoot and distribute the videos.

Recalling the 40-day, 37-city odyssey he endured to promote a previous novel,

Ludlum describes the CN experience as "instantly preferable."

Michael Krauss founded CN in the fall of 1986 because he was dissatisfied with the promotion of a book he and his wife, *Good Morning, America* co-host Joan Lunden, had written on being a parent. He hired Ron Reagan Jr. to

interview him and Lunden in a Beverly Hills hotel suite, and the company was born. CN now has a twenty-member staff of producers, technicians, and writers.

To those who question the ethics of spoon-feeding publicity to stations, Krauss has a ready answer: "We're giving stations just what they'd do if they had access to the star. This," he says, "is the way of the future."

GRAHAM FLASHNER

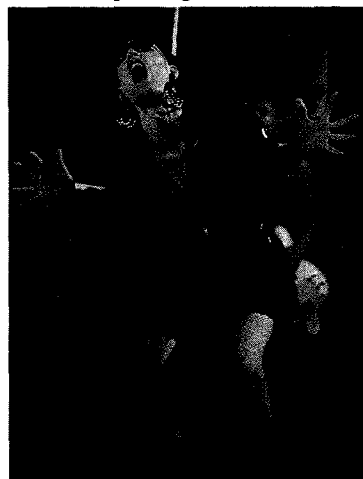
FILM

Notes From the Underground

IT WASN'T *finding* THE crack house that was hard for producer Stuart Shapiro; it was getting his cameras inside. "Let's say they weren't receptive to being filmed," he says. Luckily, the same wasn't true of the slam dancers, cockfight devotees, junkies, performance artists, and street hookers who took part in *Mondo New York*, Shapiro's film record of New York's underworld, which opens April 22 at the Quad Cinema.

Shot over eleven days in May with a budget of \$500,000, *Mondo New York* travels from Paddles, your "friendly S&M club" (where the T-shirts read STICKS AND STONES MAY BREAK MY BONES BUT WHIPS AND CHAINS EXCITE ME), to the streets of the Lower East Side, where a junkie smiles widely for the camera and says, "If you can make it in New York, you can make it anywhere!"

Interspersed with this travelogue through the city's nether regions are bits by a dozen or so performance artists, including Ann Magnuson, who—literally—beats a dead horse; Karen Finley, who ecstatically smears herself with eggs and then pours glitter over her



Johnson: Mondo man.

naked body; and Dean Johnson, a six-foot-plus bald-headed man who fronts his band, the Weenies, in a dress. It can be difficult to tell the difference between underground and art: At the climax of his act, performer Joe Coleman bites the head off a mouse and then lights the firecrackers attached to his chest. (Coleman lives; the mouse doesn't.)

Directed by Harvey Keith, the movie was inspired by *Mondo Cane*, the 1963 Italian trash classic about unusual practices worldwide. Shapiro and Keith never told anyone to tone down his act. "Everybody says, 'Don't do this, cut that'; we did just the opposite," says Shapiro, who also co-produced *D.O.A.*, a film about the Sex Pistols' disastrous 1978 American tour. "We said, 'Go to the edge because it's a film about the edge.' It's the side of New York that nobody knows—including the people in New York."

AMY VIRSHUP

ART BEAT

HELEN FRANKENTHALER THOUGHT ABOUT MAKING SCREENS for years, but it wasn't until 1984, when she saw the National Gallery's "Folding Image" exhibit, that she went ahead. "I wanted to make *my* screen," says the 59-year-old painter. The results—a dozen bronze-and-paper constructions—go on display at André Emmerich Gallery (41 East 57th Street) on March 31. And did she make the form her own? "Well," she says, "they're screens and they look like me."

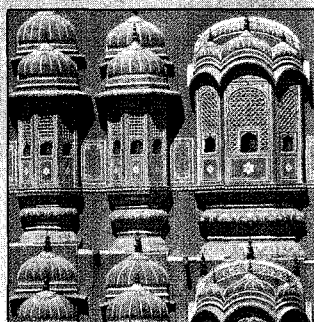
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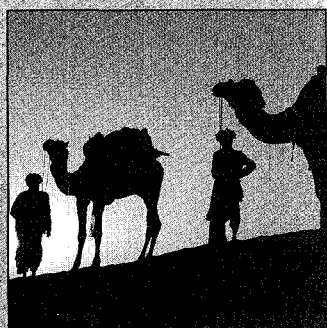
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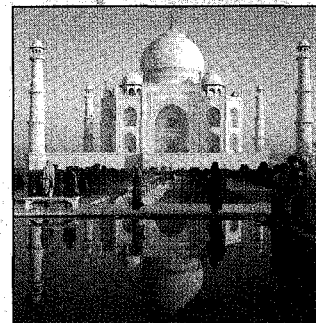
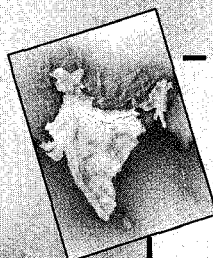
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BY RUTH GILBERT

**RUTH
RECOMMENDS**



'LES MISÉRABLES'

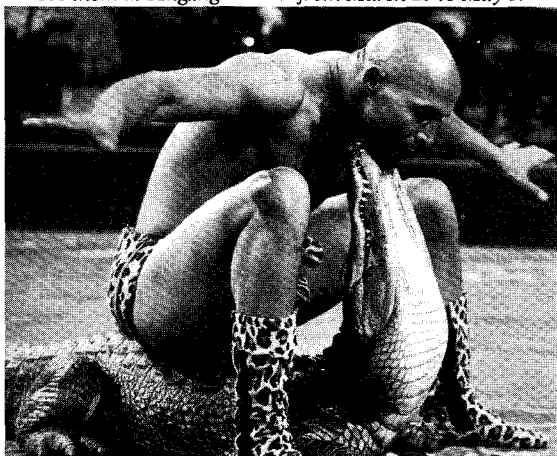
Anthony Perkins stars in a lavish 1978 version of Victor Hugo's novel. Tune in to Channel 5 on March 29 at 2:30 a.m. or get set to tape the film. Either way, it's free—onstage, it costs \$25 to \$50.

"Hollywood Before the Code," at Film Forum 2 starting March 25, features 55 rarely seen movies made before censors changed the face of the industry. See some delightful and not-so-very-raunchy films.

BEASTIALITY

Tahar, the Moroccan Master, is taking a piggyback ride on his best friend; both are happy. See them at Ringling

Bros. and Barnum & Bailey Circus, which visits us, in all its splendor, at Madison Square Garden from March 23 to May 1.

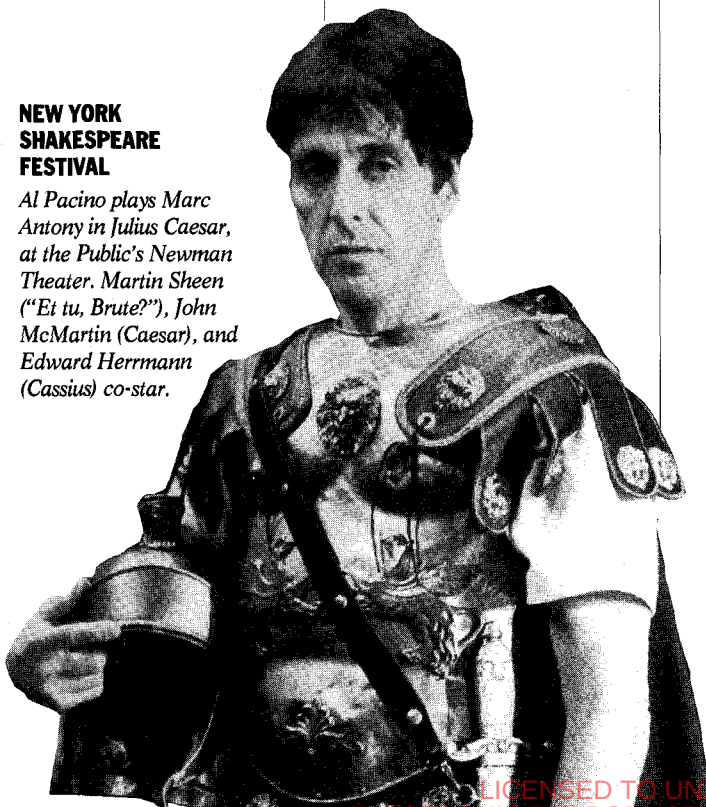


A FAVORITE RETURNS

And here he is, Fernando Bujones, world-famous étoile, who'll be a guest artist with the Cisne Negro Grupo de Danca do Brasil at City Center for an all-too-short stay (March 29 to April 3). His partner will be Yoko Morishita.

**NEW YORK
SHAKESPEARE
FESTIVAL**

Al Pacino plays Marc Antony in *Julius Caesar*, at the Public's Newman Theater. Martin Sheen ("Et tu, Brute?"), John McMartin (Caesar), and Edward Herrmann (Cassius) co-star.

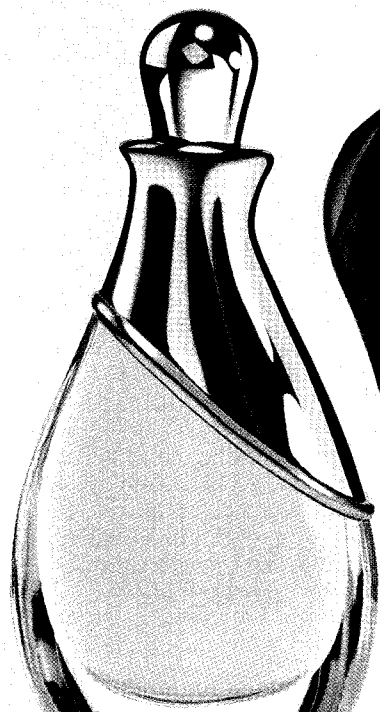


'A NEW LIFE'

Ann-Margret and Alan Alda talk over their problems in Alda's comedy about a couple pursuing new lives

following a divorce. The film opens March 25 at Loews Tower East and other movie houses around town.

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EXCLUSIVELY AT BLOOMINGDALE'S

THE SOUND BITES AND THE FURY

THE ART OF INSTANT SPOKESMANSHIP

BY EDWIN DIAMOND

SUNDAY MORNINGS ARE THE slowest of the slow times in newsrooms, though not for the Reverend Al Sharpton. Between 9:58 and 10:58 A.M. on a recent Sunday, WCBS radio carried seven items about the Brooklyn-born Pentecostal minister. Five were ten-second headline teasers, while two were more substantial reports. But all seven had a common characteristic: They were not about anything the reverend had actually done. Rather, they were reports on a prospective event—Sharpton, in his latest role as an adviser to the family of Tawana Brawley, was about to “reveal” a new development in the case at a news conference in Poughkeepsie.

By mid-afternoon, Sharpton’s revelation was out: A “racist cult” with “connections” to the Irish Republican Army may have defiled the young black girl. Sharpton’s explanation of what happened was convoluted, but his sound bites—those short, snappy phrases tailored for media attention—were graphic. That night, Sharpton and the Brawley case were at or near the top of broadcasts on channels 2, 4, 5, and 7. The next morning, New York *Newsday* played the story (SHARPTON CHARGES: ‘RACIST CULT’ LINKED TO BRAWLEY ATTACK) at the top of page one. The *Daily News* similarly played it over most of page two; the New York *Post* had the story on page four.

“The story may be preposterous, and Sharpton may be preposterous,” says an assignment editor at one of the New York TV stations who didn’t want his name used. “But we had to go with it. He represents the Brawley family.”

THE TAWANA BRAWLEY CASE has enough improbable elements to fill more than a month of Sunday news shows. Whatever its outcome, the sixteen-year-old at the center of the story will remain a victim and a proper object of sympathy. The role of Sharpton and the journalists is another question. Their implicit collaboration points up the state of contemporary racial coverage and of journalistic values.

Sharpton once had to be arrested to get media attention. Now, as the assignment editor acknowledges, Sharpton helps control access to what the media want: the Brawley family. He’s legitimate, at least for now. But other headline hunters—activists promoting causes or playing on public fears, careerists selling their wares, media narcissists—don’t even stand on that shifting ground. They get in the news because they are publicity-wise and the media always need fresh new fixes.

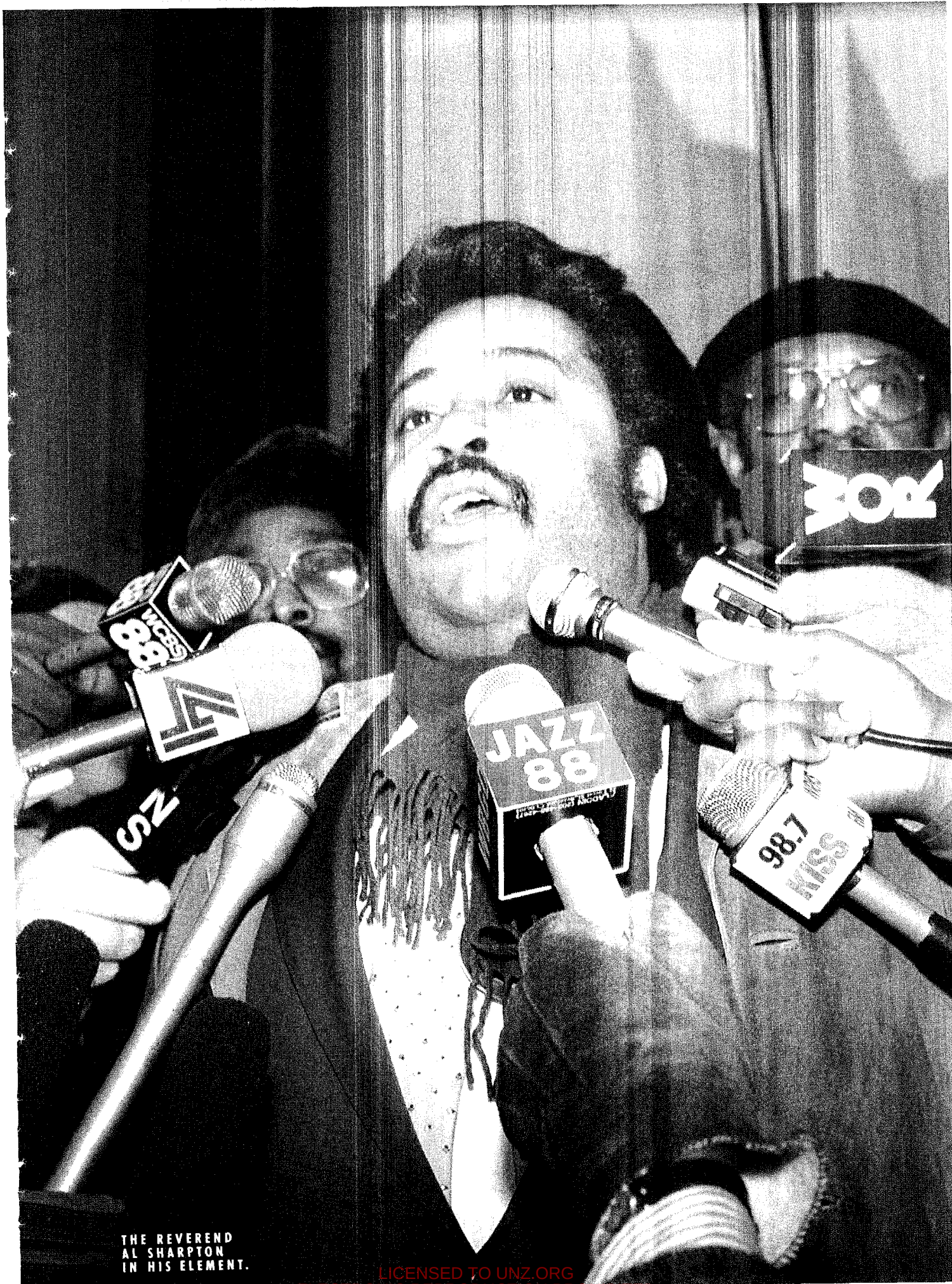
News doesn’t just happen. Sharpton had to work hard at getting TV stations to commit two- or three-person crews all

day for the trip up to Poughkeepsie and back. Neil Cunningham, an editor at Channel 4, credits Sharpton with “understanding the news system.”

It is a system based on the “objective” news model borrowed from print and adapted, with cinematic emphasis, as the TV standard: quick introduction by the reporter; dramatic development through crosscuts, sound bites, and scenes of principals; and then back to the reporter for a quick summing up. Here they come, here they are, there they go. Thus, when Sharpton made his IRA charge, assignment desks dutifully scrambled for a reply from an IRA representative in New York, as well as from the Dutchess County ex-deputy named as the link. Their sound bites “balanced” Sharpton’s.

It is also a system based on competition. One deskman at a New York station describes Sharpton’s “telephone tap dance”: “‘I’m calling to give you an exclusive,’ he’ll say. You know... ‘I’ll be good to you, and you be good to me....’” If a station can’t staff a Sharpton event, adds Jerry Nachman, the former news director at Channel 4, “Sharpton knows how to phone in and ask for the beeper line attached to the tape machine to get his quote in on deadline.” He is neither the first to master the basic rhythms of news coverage nor the only current retailer of sound-bite outrage.

“A lot of smart people out there know



THE REVEREND
AL SHARPTON
IN HIS ELEMENT.

SHARPTON, MADDOX, AND MASON MAKE AN ODD TRIO, BUT THEY ARE UNITED IN THEIR UNDERSTANDING OF MEDIA.

our deadlines," says John Lane, news director of Channel 4.

Decades before television, President Theodore Roosevelt showed that he could manufacture news on Sunday—even though the government was shut down. He simply called in a few reporters and offered some tidbits for the Monday papers. These days, officials use the weekend news release. Around New York news desks, Senator Alfonse D'Amato and City Council President Andrew Stein are considered the most dogged marketers of slow-time news. News-makers also must have some facts as well as a good sense of timing, though Senator Joe McCarthy showed how rhetoric and new charges—naming names—could substitute for information. The senator is long gone; the technique isn't.

BUT THE REAL SHIFT HAS COME in defining who is a legitimate news-maker. Beginning in the sixties, the outsiders and the dispossessed began to play on the same instruments of publicity as the authorities. They held their own news conferences and photo opportunities and staged events. Because of the distrust of official news during the Vietnam years, these new news-makers got attention.

In particular, the "white" media recognized the need, as the most conscientious of the editors would put it, "to listen to the black community." The new voices now routinely use the methods of presidents and senators, including Joe McCarthy. Impatient with the handling of the Brawley case, for example, Sharpton likens New York attorney general Robert Abrams to Adolf Hitler and makes headlines. Criticized by a black state legislator, Sharpton dismisses him as an "Uncle Tom" and part of a "coon caucus."

But the flamethrowers' rhetoric goes beyond race, religion, and occupation. A clash between blacks and Jewish students is characterized as "open season on Hasidics" by Rabbi Joseph Spielman (whose Crown Heights organization is real enough but whose words can be overheated). Masters and Johnson, trying to match their earlier successes and book sales, offered a new blockbuster: Undetected AIDS infections are "running rampant in the heterosexual community," and the government is part of a conspiracy of silence (a good McCarthyite argument). *Newsweek* splashed the story on its cover and tried to finesse its own responsibilities by calling the report "controversial." *Nightline*,

deploring the hysteria, nevertheless devoted an entire program to the "charge."

The changes that produced the new news sources occurred at the same time that broadcast journalism was finding its own voice and styles. Television news, at least on the commercial channels, decided to be visual rather than discursive. "We try to show and not tell," says Paul Sagan, director of news at Channel 2. Sound bites would make stories more real, as well as more watchable.

The television-news format became so predictable that it wasn't hard to just look at the screen and figure out what was required to get onto it. A former McDonald's assistant manager named Curtis Sliwa put himself and some other youths in attractive red berets and white T-shirts, came up with a catchy name, and became a widely quoted news source. Sliwa was smart and articulate, and thus could make a good sound bite. His tenacity was helpful, too; Sliwa and the Guardian Angels marched up to the trial of Bernhard Goetz and offered to be the defendant's bodyguards. Later, Sliwa showed up in Queens for the Howard Beach case.

More recently, Lisa Sliwa, Curtis's wife, has been a beret-wearing regular at the Robert Chambers trial, where, she told reporters, she is showing support for the family of Jennifer Levin. But the Angels are television tigers; at any one time, 120 people have mustered under the Angels' colors. The Sliwas' power isn't in their troops but in the media coverage they command.

THE REVEREND AL SHARPTON IS a full-time news-maker. He is 33 years old, but it seems as if he has been around for decades. The processed hair, the medallion hanging from his neck, and his very name suggest that he could have come from another age—several ages, in fact. Dickens might have created a minister named Sharpton. Ralph Ellison did create Rinehart, sometime numbers runner and minister, in his novel *Invisible Man* ("He was a broad man, a man of parts who got around").

Sharpton was born in Bedford-Stuyvesant and still lives in Brooklyn. At twelve, he was ordained a minister. At sixteen, already street smart, he helped found an organization called the National Youth Movement. Through the movement, he met James Brown. The Godfather of Soul, in turn, introduced Sharpton to the fight promoter Don King.

Sharpton worked both sides of the street, and the media recorded his progress. There was Sharpton the "community activist"—in civil-rights demonstrations at City Hall, the Board of Education, and Howard Beach—who also found time to form Black Men Against Crack and the Disciples of Justice. To say these groups have "disbanded" is misleading; there's no evidence that they ever banded. On the other side of the street, there was Sharpton the entrepreneur, who promoted records and concerts, including the Jacksons' Victory Tour in 1984.

Sharpton was apparently working some shadier sides of the street as well, reportedly acting as a front for a trash-collection scheme to be run by the Genovese organized-crime family. He was also caught up in an FBI sting—whose principal target was Don King.

Over the past five years—the same period in which he was demonstrating against the authorities—Sharpton reportedly was supplying law-enforcement officials with information on black public officials and organized-crime figures. According to *Newsday*, Sharpton admitted that he had carried briefcases with hidden microphones, worn a body recorder while accompanying undercover agents to meetings, and allowed the U.S. Attorney to bug a telephone in his apartment. A man of many parts, indeed: the minister as hustler and jive artist, easily conforming to some white stereotypes.

But perhaps the most astonishing aspect of the informant story is that it only slowed the Sharpton media express for a week or two. *Newsday* ran its story on January 20, in the middle of Sharpton's Days of Outrage campaign, which had been conceived by Sharpton with C. Vernon Mason and Alton Maddox Jr. Known as the "activist lawyers" (*New York*, April 27, 1987), Mason and Maddox don't fit so easily into the familiar stereotypes. They represent a new breed who know their way around the "white" court system and have an unblinking public agenda: to raise political awareness of the black "masses." They make an odd trio but are united in their understanding of media.

Looking for what they called a new "drama level" for race relations in New York, the three staged Day of Outrage I on December 21. Sharpton led an estimated 700 demonstrators who tied up Brooklyn subway lines and traffic on the Brooklyn Bridge. Day of Outrage II happened, as planned, on January 21, the day

after *Newsday's* story appeared. Five hundred demonstrators moved through downtown Brooklyn, with almost as many police escorts. Traffic disruptions were minimal. 'OUTRAGE' FIZZLES, the *Daily News* reported the next day on page one. Day of Outrage III went off the next week. Sharpton had vowed—into the beeper lines—to tie up a major New York airport. He and about 50 other demonstrators were prevented by 300 police from disrupting traffic at La Guardia.

Sharpton's projected "drama level" had become a farce. The blue smoke had evaporated; the mirrors weren't working. Andrew Cooper, publisher of *The City Sun*, a Brooklyn-based black weekly, declared that *Newsday* had been used by federal authorities to undermine black leadership at a time when it was mobilizing opinion; Cooper also said Sharpton was a "hustler" and a "media junkie."

David Dinkins, the Manhattan borough president, and Basil Paterson, a former deputy mayor. In the Brawley case, Cuomo decided to deal directly—and so far, unsuccessfully—with Sharpton, Mason, and Maddox.

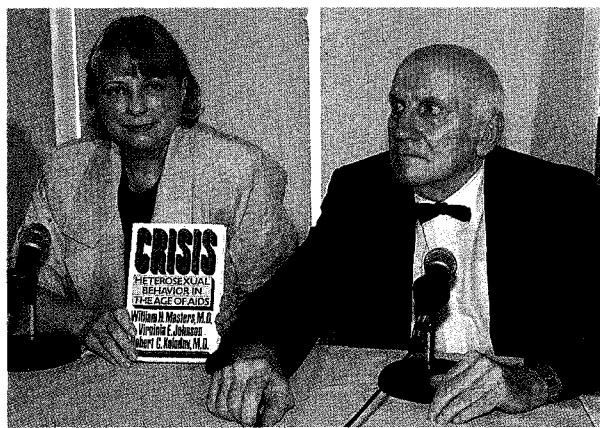
CHANNEL 2 NOW HAS TWO REPORTERS and a producer working full-time on the Brawley story. Channel 4 has assigned two people full-time. When her news desk received its first tip on the IRA story, one editor recalls, "I thought, 'Oh, God, make this one go away.'" Still, she dispatched a crew to Poughkeepsie—on the basic journalistic principle "But what if he's right?"

Now, as Jerry Nachman says, "editors are stuck with a dilemma: You decide to ignore him, and he produces a *Cosby* or the governor and you see it on the other

the irresponsible sound bite is responsible editing: "Stories should be staffed and then reviewed. Don't put everything we hear on the air. That's Journalism 101." But that's easier taught than done. Television news directors are the only people in America who watch three news programs at once. As Nachman says, "They are happiest when they see the same lead on all the newscasts." Paul Sagan believes that the news desks have to broaden their sources—"get bigger Rolodexes."

Another news executive, who asked not to be identified, argues against any appearance that white managers are censoring or ignoring issues that concern large numbers of blacks. Editors and producers, says this executive, "should look at a piece of outrageous tape and say, 'Put it on the air. Let our viewers see how foolish this is...'"

His argument goes back further than



SOUND-BITE WIZES SPIELMAN, MASTERS AND JOHNSON, AND LISA SLIWA.

Yet two weeks later, Sharpton was back again on television and on the front pages with the Brawley case. He resurrected himself as a news source right on-camera by producing the visual magic the media love. One day, he materialized with Bill Cosby for a news conference; Cosby offered a reward for information on Tawana Brawley's assailants.

A few weeks later, Sharpton helped produce nearly 1,000 demonstrators in Poughkeepsie. "There had been previous Brawley rallies," reports a senior producer at one of the network-owned stations, "but with no more than 40 or 50 people. Sharpton got twenty times that many. They came from New York City on buses. Maybe they were paid. Still, is he a leader? From our point of view, the answer is yes. People came." So did all the television stations.

And Sharpton has also been legitimized by the highest officeholder in the state. Last year, Mario Cuomo refused to see Sharpton, Mason, and Maddox when they were holding back a key witness in the Howard Beach case. Instead, the governor worked out an agreement with "mainstream" black leaders, including

guy's station." But Paul Sagan, the news director at Channel 2, says he isn't worried about "not having Sharpton on the air. We don't put him on because he gives good sound bites or because of our concern for ratings or because of the competition. Sharpton is now a bona fide part of the Brawley case."

THE DECISION-MAKING AT NEW YORK television stations and newspapers is still done by whites. As compensation, says one desk editor, "we lean over backwards for minority sources." Yet this effort fails, too. "There's always a quest for 'the black point of view,' which is ludicrous, given the diversity of black opinion," says Bob Herbert, a columnist for the *Daily News*. "No one is designating a spokesman for the white race or 'white community.'"

But if news decisions are influenced by race, so, too, is rank-and-file news work. Some black journalists privately say that they might be reluctant to criticize Al Sharpton without also being critical of the white investigators in the Brawley case.

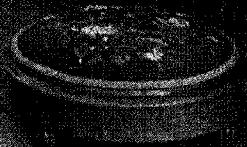
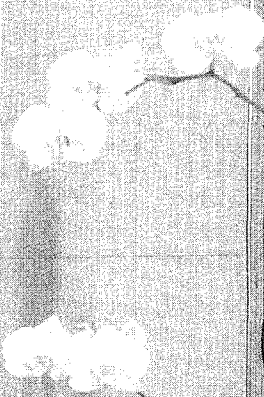
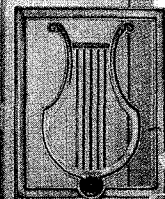
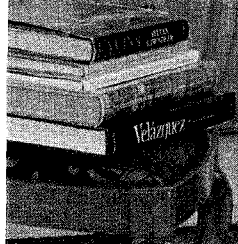
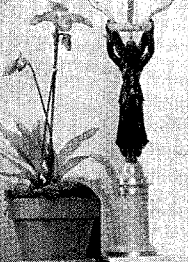
Nachman argues that one solution for

Joe McCarthy or even Theodore Roosevelt, to John Milton, who held that truth would prevail. The Miltonian position got a boost a few weeks ago when Channel 2 and the *New York Times* conducted a citywide poll of 1,147 New Yorkers.

As part of the poll, black New Yorkers were asked about "black public figures." Sharpton received the highest unfavorable rating from blacks—18 percent, or twice that of any other black public figure in the survey. David Dinkins, meanwhile, won the highest favorable rating.

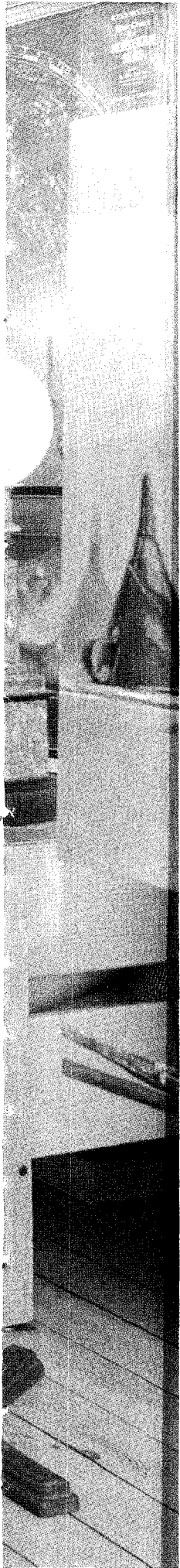
But that wasn't all. Sharpton, even before his latest star turn in the Brawley case, ranked as the best known of the black public figures, albeit only marginally. One third of all blacks surveyed said that they had not heard enough about Dinkins, who first held public office in 1966, to have an opinion. "Dinkins doesn't get the news coverage he should," says Bob Herbert. "He is a low-key, rational public servant. His office issues serious reports."

That may be good enough to help run the city and win the respect of a large public. It's just not enough sound, or bite, for the demanding media.



THE ARTIST, WHO WORKS PART-TIME AT THE DESIGN FIRM ROBERT CURRIE ASSOCIATES, PENCILED AN APPEALING GRID PATTERN OVER THE PITS AND BUMPS OF HIS TENEMENT APARTMENT'S LIVING-ROOM WALLS. CHAIR-SEAT FABRIC FROM CLARENCE HOUSE. PILLOW FROM DORIS LESLIE BLAU.

FLOWERS BY PAUL BOTT OF TWIGS.



REAL ROOMS FOR REAL LIFE

BY
MARILYN BETHANY

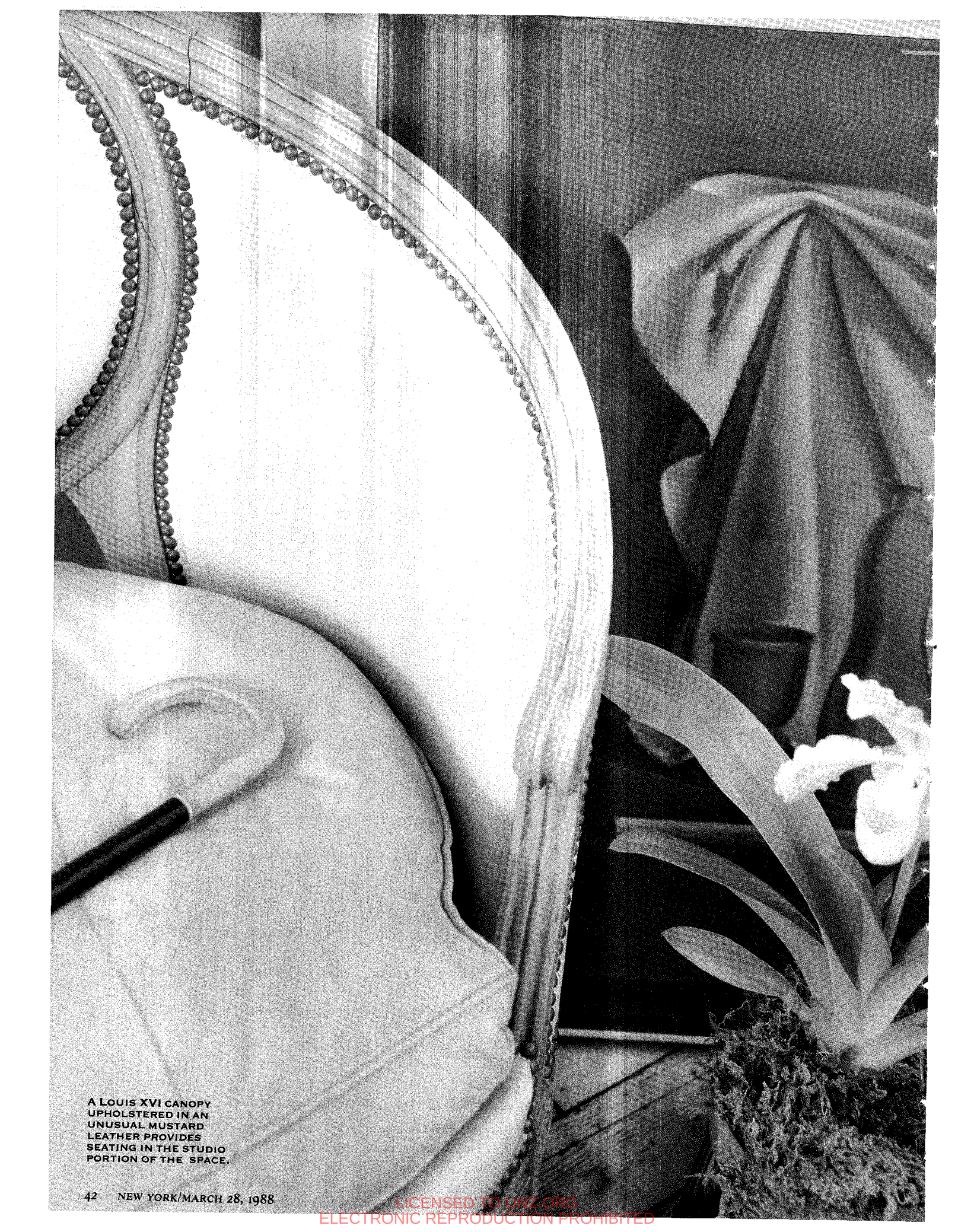
PHOTOGRAPHED BY
KARI HAAVISTO

T

HERE IT SITS, BEAUTIFUL, PERFECT, AND UNUSED—THE TYPICAL LIVING ROOM. EVEN IN THIS CITY, PEOPLE PERSIST IN RESERVING THE LARGEST AND BEST ROOM IN THEIR APARTMENTS FOR ENTERTAINING, SOMETHING THEY MAY SELDOM GET AROUND TO DOING. WHAT DOES IT TAKE TO LURE NEW YORKERS INTO THE LIVING ROOM? TO FIND OUT, WE VISITED SEVERAL WHO DO USE THIS SPACE—FOR DAILY LIFE AS WELL AS FOR ENTERTAINING—AND WE LEARNED A FEW THINGS ABOUT MAKING A LIVING ROOM TRULY LIVABLE.

DON'T JUST SIT THERE—DO SOMETHING

STILL-LIFE ARTIST RICHARD LEE LIVES, SLEEPS, ENTERTAINS, AND PAINTS IN ONE ROOM OF A DOWNTOWN TENEMENT. WHEN HE ENTERTAINS, HE MAKES NO ATTEMPT TO REMOVE THE EVIDENCE OF THE ROOM'S OTHER LIVES—HIS EASEL AND WORKTABLE REMAIN OUT AND READY FOR USE. BUT THE DETRITUS OF WORK DOESN'T DETRACT FROM THE CHARM OF THE MAN'S HOUSE. IT ENHANCES IT.



A LOUIS XVI CANOPY
UPHOLSTERED IN AN
UNUSUAL MUSTARD
LEATHER PROVIDES
SEATING IN THE STUDIO
PORTION OF THE SPACE.



ABOVE A TWO-DRAWER BIEDERMEIER
COMMODE HANGS A PAINTING,
CIRCA 1928, BY HOBSON
PITTMAN, WITH WHOM LEE
STUDIED AT THE PENNSYLVANIA
ACADEMY OF THE FINE ARTS.



LEE'S PAINTINGS ARE
STILL LIFES, USUALLY
OF OBJECTS FOUND IN
NATURE.



A NY MUSEUM WOULD

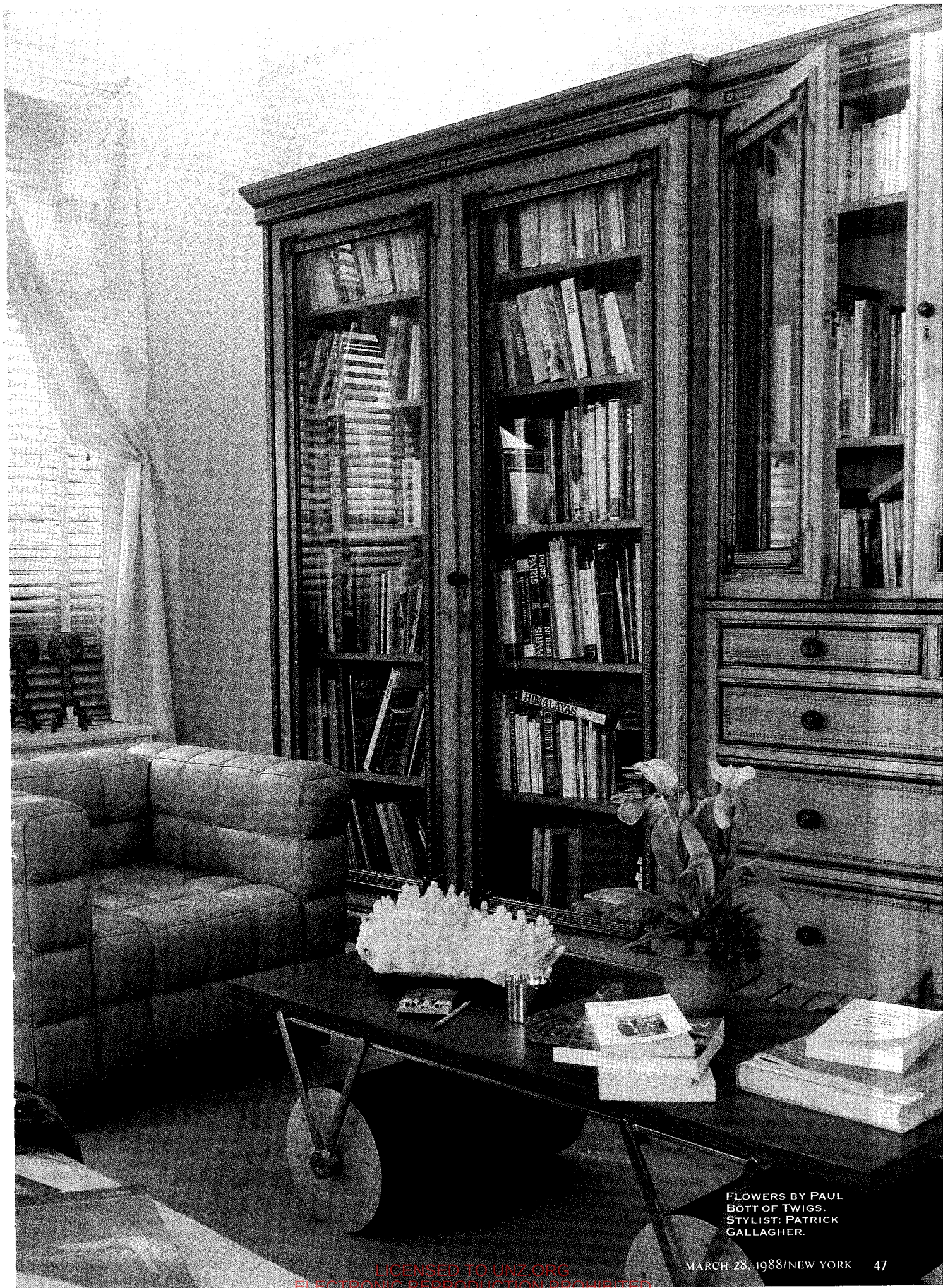
BE THRILLED TO ADD THE FURNITURE AND ART IN HERVÉ AARON'S UPPER EAST SIDE APARTMENT TO ITS PERMANENT COLLECTION, AND YET AARON AND INTERIOR DESIGNER PATRICK NAGGAR HAVE MANAGED TO MAKE THE

DON'T OVERDO THE DRAMA

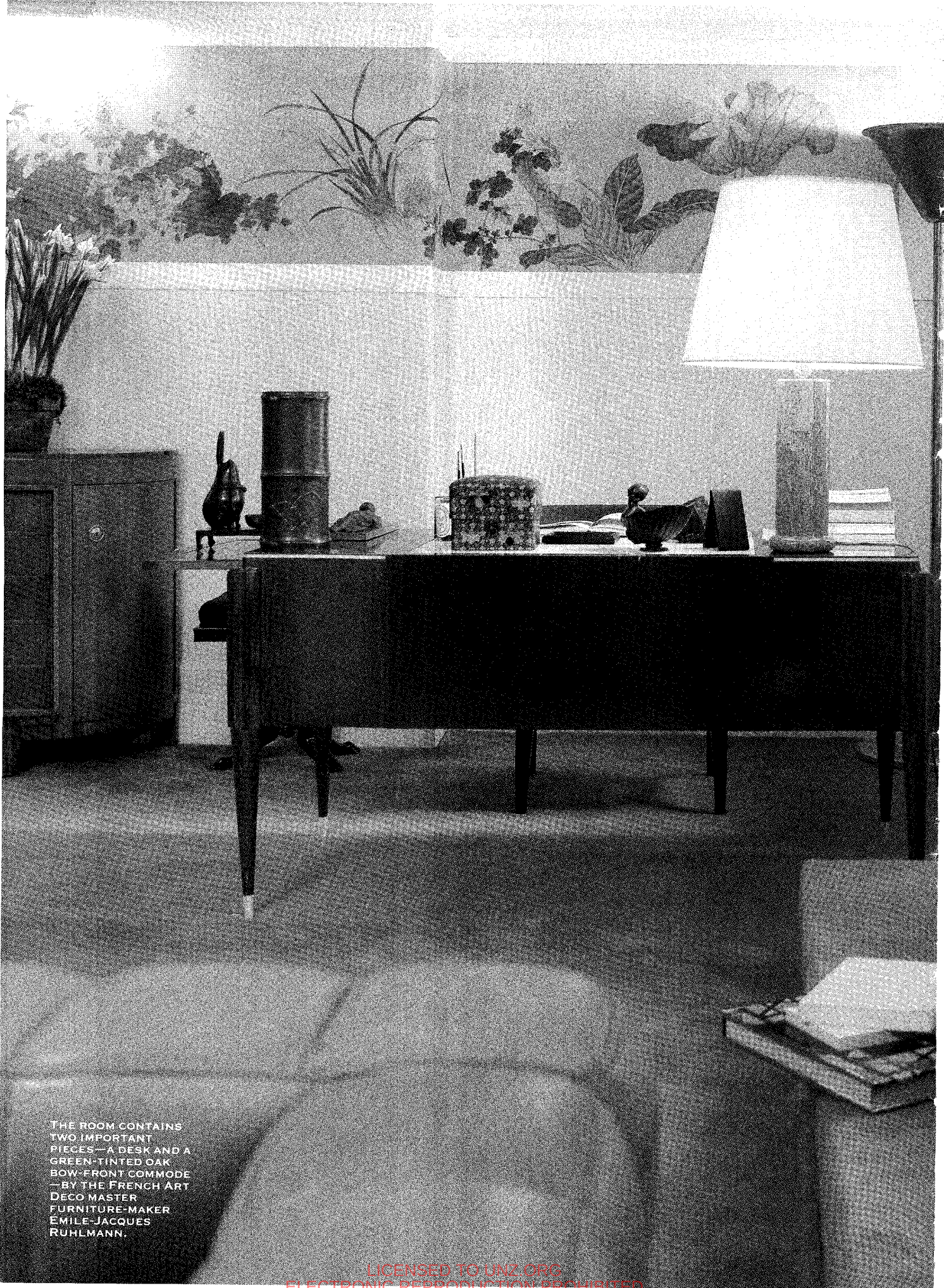
PLACE LOOK APPROPRIATE FOR A YOUNG, SINGLE MAN. "I LIKE A PLACE THAT IS COMFORTABLE AND SIMPLE," SAYS AARON, A THIRD-GENERATION *ANTIQUAIRE* AND PRESIDENT OF DIDIER AARON, INC. "I DON'T LIKE A LOT OF FABRIC OR A VERY STUDIED PRESENTATION. BUT I ALSO HAD TO BE ABLE TO RECEIVE PEOPLE FOR BUSINESS LUNCHES." AARON AND NAGGAR STRUCK A HAPPY BALANCE BY LIMITING THE FABRICS IN THE ROOM TO ONE: WHITE PAINTER'S CANVAS FROM AN ART-SUPPLY STORE. THE ART RANGES FROM PRICELESS BRONZES PLACED RANDOMLY ON TABLES TO A \$500 NINETEENTH-CENTURY JAPANESE WATERCOLOR THAT IS THUMBTRACKED TO THE WALL.

THE SEATING AREA IS DOMINATED BY AN ENGLISH BOOKCASE, CIRCA 1880, THAT RUNS THE LENGTH OF THE WALL. THE CURTAINS ARE A SIMPLIFICATION OF A FRENCH EMPIRE CAMPAIGN STYLE. COFFEE TABLE BY PATRICK NAGGAR. ASHTRAY FROM SOINTU.





FLOWERS BY PAUL
BOTT OF TWIGS.
STYLIST: PATRICK
GALLAGHER.



THE ROOM CONTAINS
TWO IMPORTANT
PIECES—A DESK AND A
GREEN-TINTED OAK
BOW-FRONT COMMODE
—BY THE FRENCH ART
DECO MASTER
FURNITURE-MAKER
EMILE-JACQUES
RUHLMANN.



IN ADDITION TO
RUNNING THE NEW
YORK AFFILIATE OF HIS
FATHER'S PARIS
ANTIQUES CONCERN,
HERVE AARON PAINTS
WATERCOLORS AND
WRITES POETRY. CLOCK
AND PENCIL
SHARPENER FROM
BECKER, INC.

CLUTTER CAN BE COMFORTING

T

HIS STUFF SHOULDN'T ALL BE IN ONE ROOM. NO TABLE, FOR EXAMPLE, NEEDS TO BE SKIRTED THREE TIMES OVER—WITH A SMALL BLACK-GROUND FLORAL, A LACE OVERCLOTH, AND A TARTAN IN BETWEEN. YET IT DOESN'T JUST WORK, IT'S ENORMOUSLY CHARMING—THE MORE SO FOR BEING UNPREDICTABLE. THE QUIRKY EYE THAT PULLED IT ALL TOGETHER BELONGS TO PUBLIC-RELATIONS CONSULTANT SARA VASS, WHO SHARES THE APARTMENT WITH HER BROTHER, FASHION EXECUTIVE RICHARD MAURO. "SARA'S HANDLEBARS ARE ALWAYS DANGLING WITH SHOPPING BAGS," SAYS

MAURO. "BUT NO MATTER HOW MUCH NEW STUFF SHE PUTS IN THIS ROOM, IT LOOKS LIKE IT'S ALWAYS BEEN HERE." CONSEQUENTLY, THE 1,000-SQUARE-FOOT PUBLIC SPACE IN THE THREE-BEDROOM CHELSEA LOFT LOOKS AS COZY AS A COUNTRY COTTAGE.



AN EASY CHAIR IS MADE EASIER STILL WITH AN INSouciant OVERLAPPING OF PAISLEY SHAWLS. THE WOODEN SCULPTURE OF SARA VASS AT SIXTEEN IS BY HER FATHER, THE ARTIST GENE VASS.

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

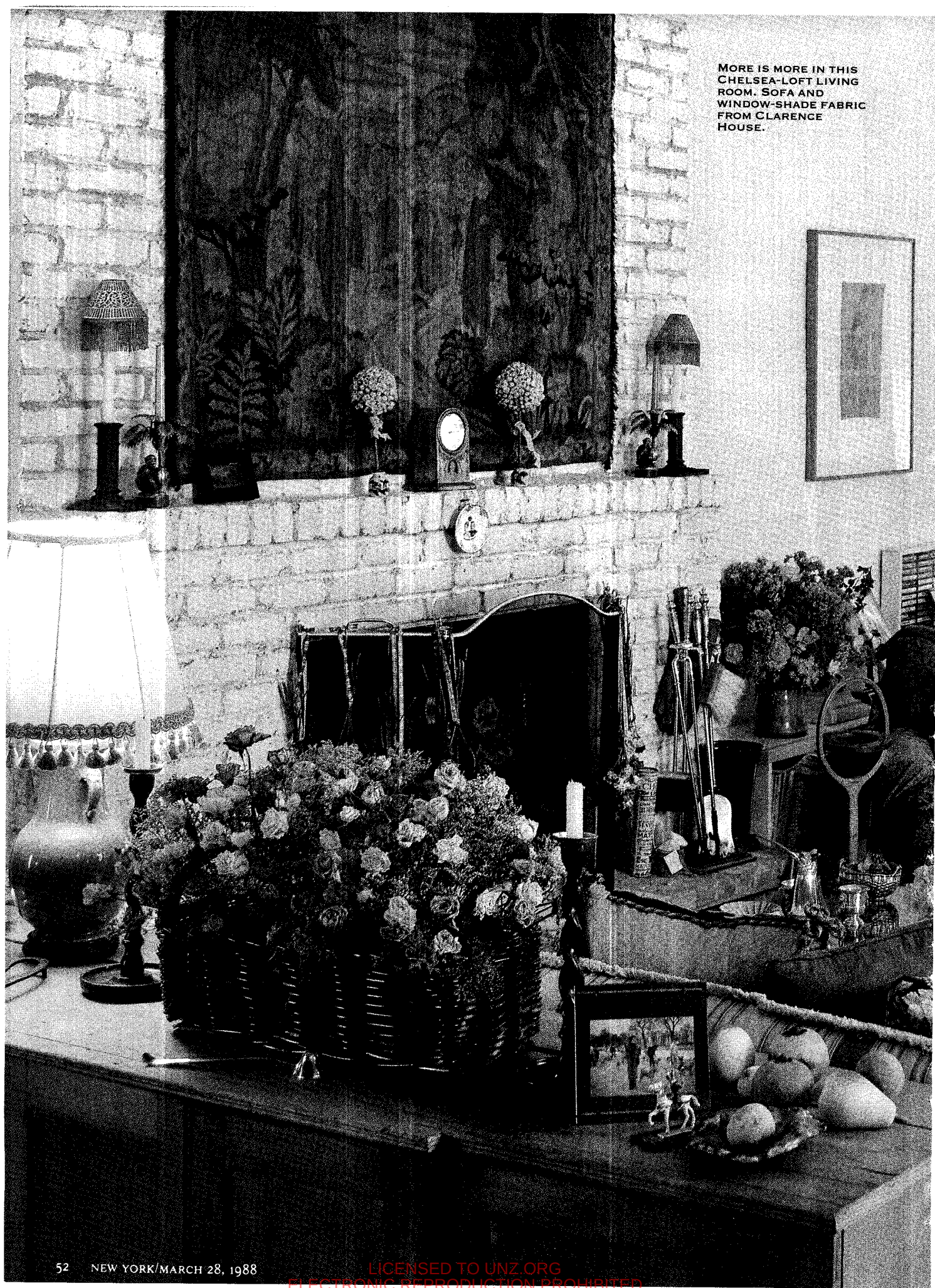




FLOWERS BY PAUL
BOTT OF TWIGS
STYLIST: PATRICK
GALLAGHER

LICENSED TO UNZ.ORG
ELECTRONIC REPRODUCTION PROHIBITED

MORE IS MORE IN THIS
CHELSEA-LOFT LIVING
ROOM. SOFA AND
WINDOW-SHADE FABRIC
FROM CLARENCE
HOUSE.



THE SOFA FABRIC IS
LIBERTY OF LONDON
HOMESPUN. THE
COFFEE TABLE IS FROM
A JUNK STORE IN THE
SHADOW OF THE PORT
AUTHORITY.





ABOVE A CHINESE
CHEST, A \$12 FRAME
HOLDS A \$2 HUNK OF
WELL-WORN MIRROR.

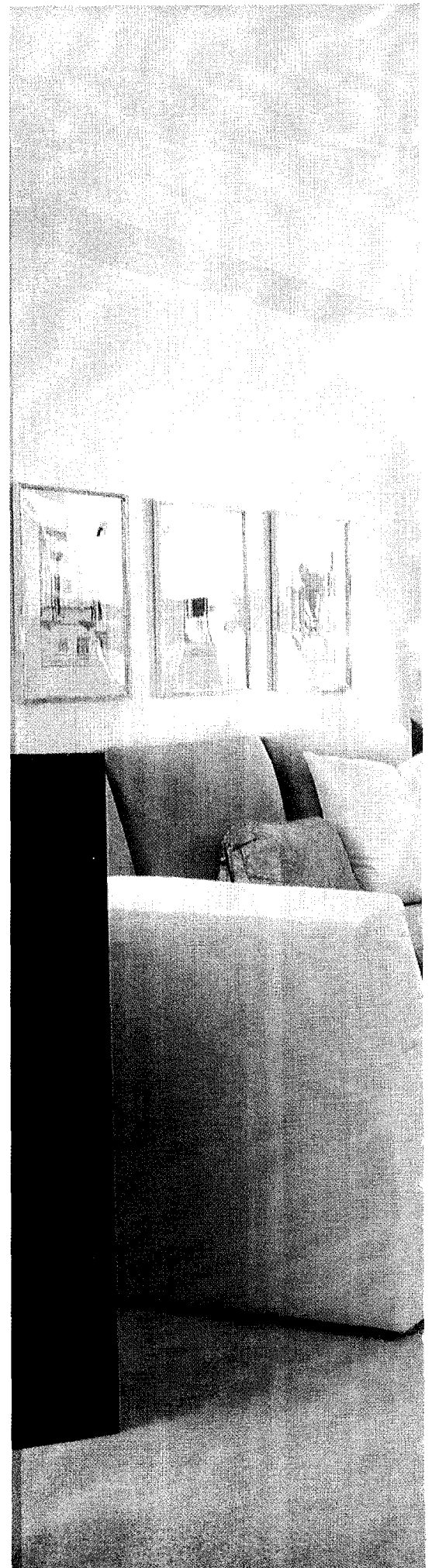
I

N A FAMILY APARTMENT, WHEN WE DON'T PUT THE TV IN THE LIVING ROOM, WE'VE FOUND THAT THE ROOM DOESN'T GET USED," SAYS DESIGNER BOB PATINO OF PATINO/WOLF. WHICH IS WHY THE TV IS IN FULL VIEW IN INVESTMENT COUNSELOR RICHARD NOVICK'S APARTMENT. "RICHARD LIKES SPORTS,

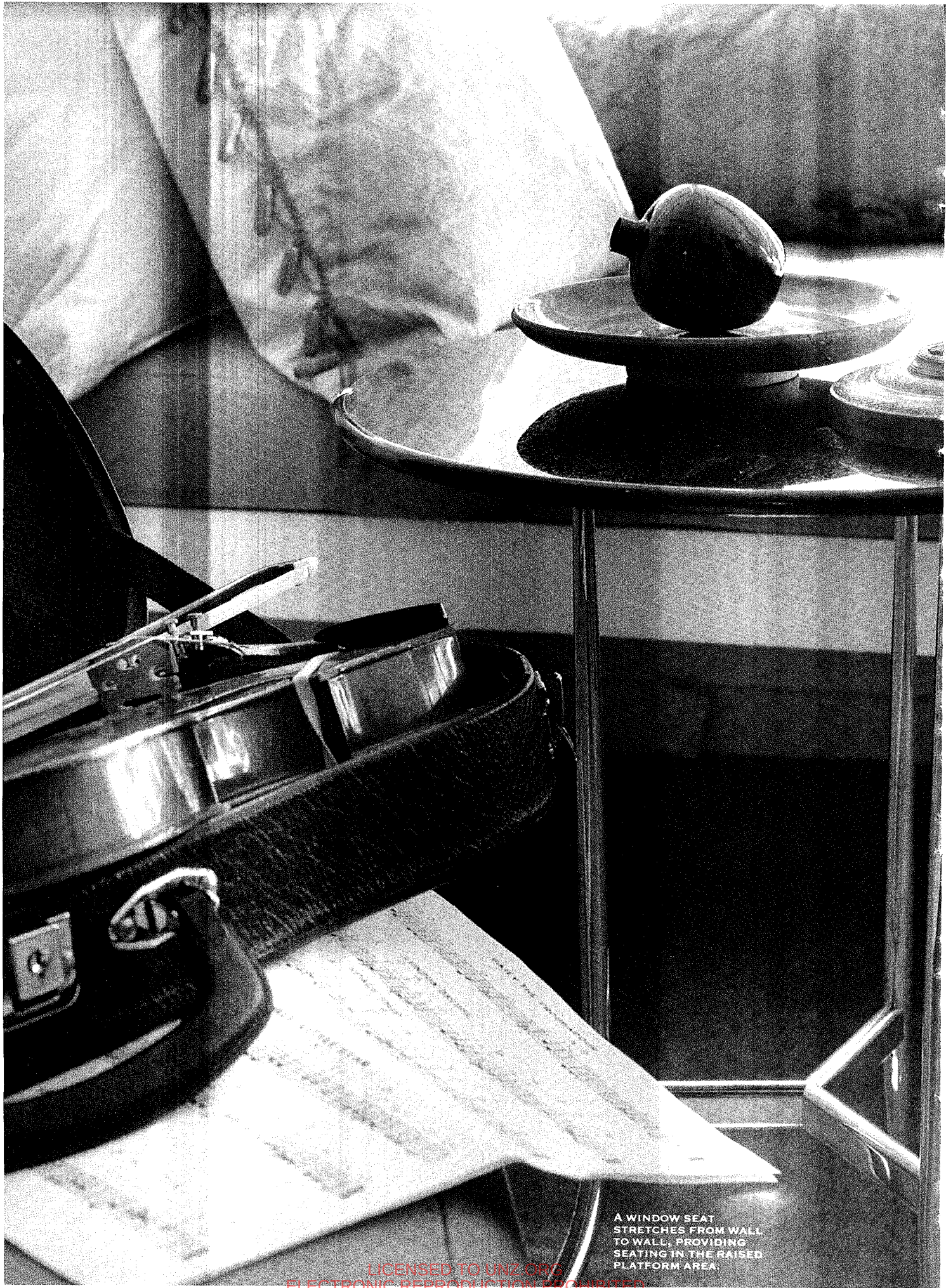
THE TV IS NOT TABOO

AND WE ENJOY HAVING TEN OR TWELVE PEOPLE OVER TO WATCH A GAME," SAYS HIS WIFE, JANE. IN ADDITION, THE COUPLE HAVE TWO YOUNG CHILDREN, AND ASIDE FROM THE KITCHEN, THE THREE-BEDROOM APARTMENT HAS NO OTHER COMMUNAL SPACE. SO THE DESIGNERS CHOSE MATERIALS FOR THIS ROOM THAT LOOK LUXURIOUS BUT ARE IMPERVIOUS TO HARD WEAR. "WE WANTED A LOVELY HOME, AND WE GOT IT," SAYS JANE. "PEOPLE WALK IN, AND THEY OOH AND AAH. BUT WE'RE NOT AFRAID TO COME IN HERE AS A FAMILY, RELAX, AND HAVE A GOOD TIME."

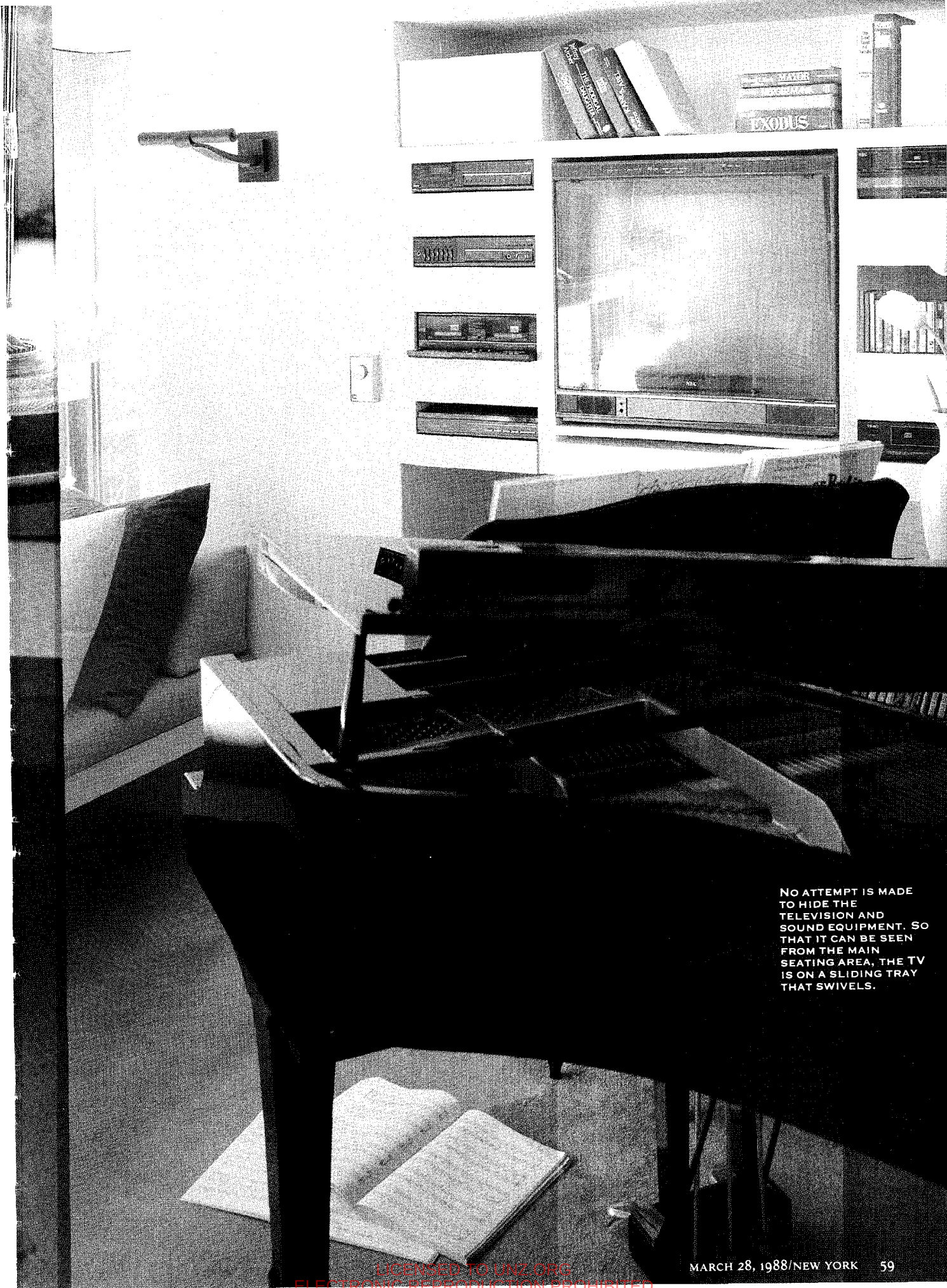
IT'S A SUCCESSFUL LIVING ROOM, LIBRARY, MUSIC ROOM, AND FAMILY ROOM, THANKS IN LARGE MEASURE TO SUCH IMPERVIOUS MATERIALS AS THE ANILINE-FINISH CREAM-COLORED LEATHER ON THE CHAIRS AND GRETCHEN BELLINGER'S MOUSE-COLORED LIMOUSINE CLOTH ON THE REST OF THE UPHOLSTERY.







A WINDOW SEAT
STRETCHES FROM WALL
TO WALL, PROVIDING
SEATING IN THE RAISED
PLATFORM AREA.



NO ATTEMPT IS MADE
TO HIDE THE
TELEVISION AND
SOUND EQUIPMENT. SO
THAT IT CAN BE SEEN
FROM THE MAIN
SEATING AREA, THE TV
IS ON A SLIDING TRAY
THAT SWIVELS.

S

IGNS OF LIFE ARE EV-

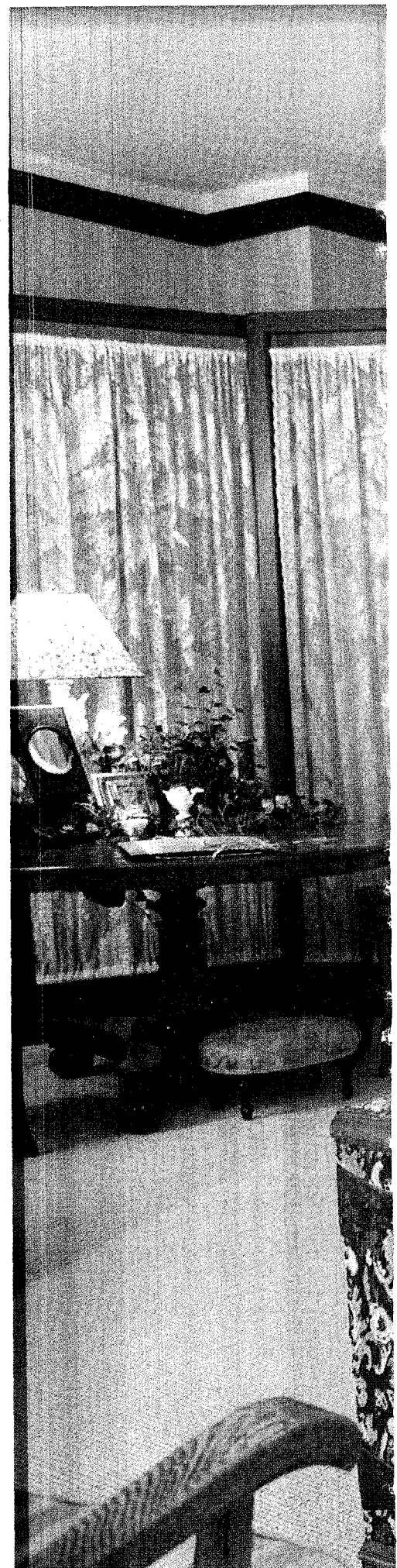
ERYWHERE. OLD LEATHER SATCHELS SIT ON CHAIRS, AND A FRIENDLY LAMP CREATES A POOL OF LIGHT ON THE DINING TABLE—FROM WHICH CAN BE SEEN, IN AN OPEN CLOSET, A BATHROBE AND OTHER PERSONAL EFFECTS. AC-

LOOK ALIVE



CORDING TO CAREY MALONEY, THIS IS ONE NEW YORK APARTMENT THAT WAS DESIGNED JUST FOR PRIVATE LIFE. "IF I'M ENTERTAINING, WE MIGHT START HERE WITH A DRINK, BUT I'LL THEN TAKE MY GUESTS TO A RESTAURANT," SAYS MALONEY, WHO IS HERMES MALLEA'S PARTNER IN THE INTERIOR-DESIGN FIRM THE M (GROUP).

SPARKY (ABOVE) LOOKS ALERT, BUT ACTUALLY HE'S AN EXAMPLE OF THE TAXIDERMIST'S ART. MALONEY FOUND HIM, ENCASED IN GLASS, IN THE BASEMENT OF A LONDON ANTIQUES SHOP. A NINE-PANEL SCREEN WITH LACE INSERTS COVERS A BANAL STRIP OF WINDOWS, THEN TURNS THE CORNER OF THE DINING ALCOVE TO CREATE THE ILLUSION OF EXPOSURE THERE AS WELL.

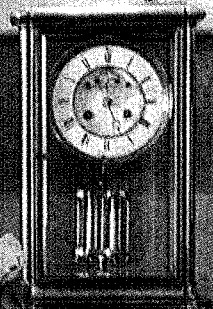
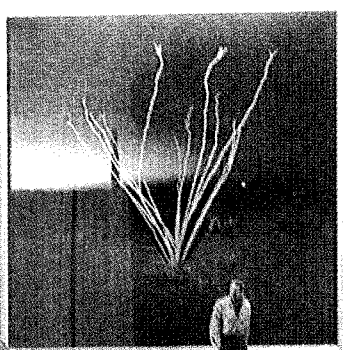






THE WILLIAM IV
DINING TABLE
DOUBLES AS A DESK
FOR CHECK- AND
LETTER-WRITING.

A BLACK-AND-WHITE PHOTOGRAPH OF MALONEY, SILHOUETTED AND MOUNTED ON WOOD, STANDS ATOP A NINETEENTH-CENTURY RUSSIAN CLOCK, RELIEVING WHAT WOULD OTHERWISE BE A VERY STIFF ARRANGEMENT.



UNREPRODUCIBLE
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HIT MAN

**BREAKING
RECORDS
WITH
JELLYBEAN
BENITEZ**

BY DINAH PRINCE

JELLYBEAN BENITEZ IS WATCHING 24 COLUMNS OF ORANGE lights flicker across the control board in a sound studio at the Hit Factory. He is listening to the playback of a pop song he is producing for a young British artist on Chrysalis Records. His baggy black shirt and baggy black trousers flap around his tiny, compact frame as he bounces around to the beat on white leather Nikes.

A moment later, the door opens. A chubby, blonde teenage girl wearing tight pants and a gold metallic jacket slips into the control room. Jellybean looks up. The girl blushes as she finds herself face-to-face with Madonna's former lover and mentor, the producer who has made recordings with everyone from Barbra Streisand and Whitney Houston to the Muppets, the man who runs around New York and Hollywood with the Brat Pack, who gets his picture snapped with Cher. The man a friend calls "little big shot."

"Who are you?" Jellybean asks.

"Kathy. I'm . . . a singer . . ."

"Could you wait outside a minute?" Jellybean says.

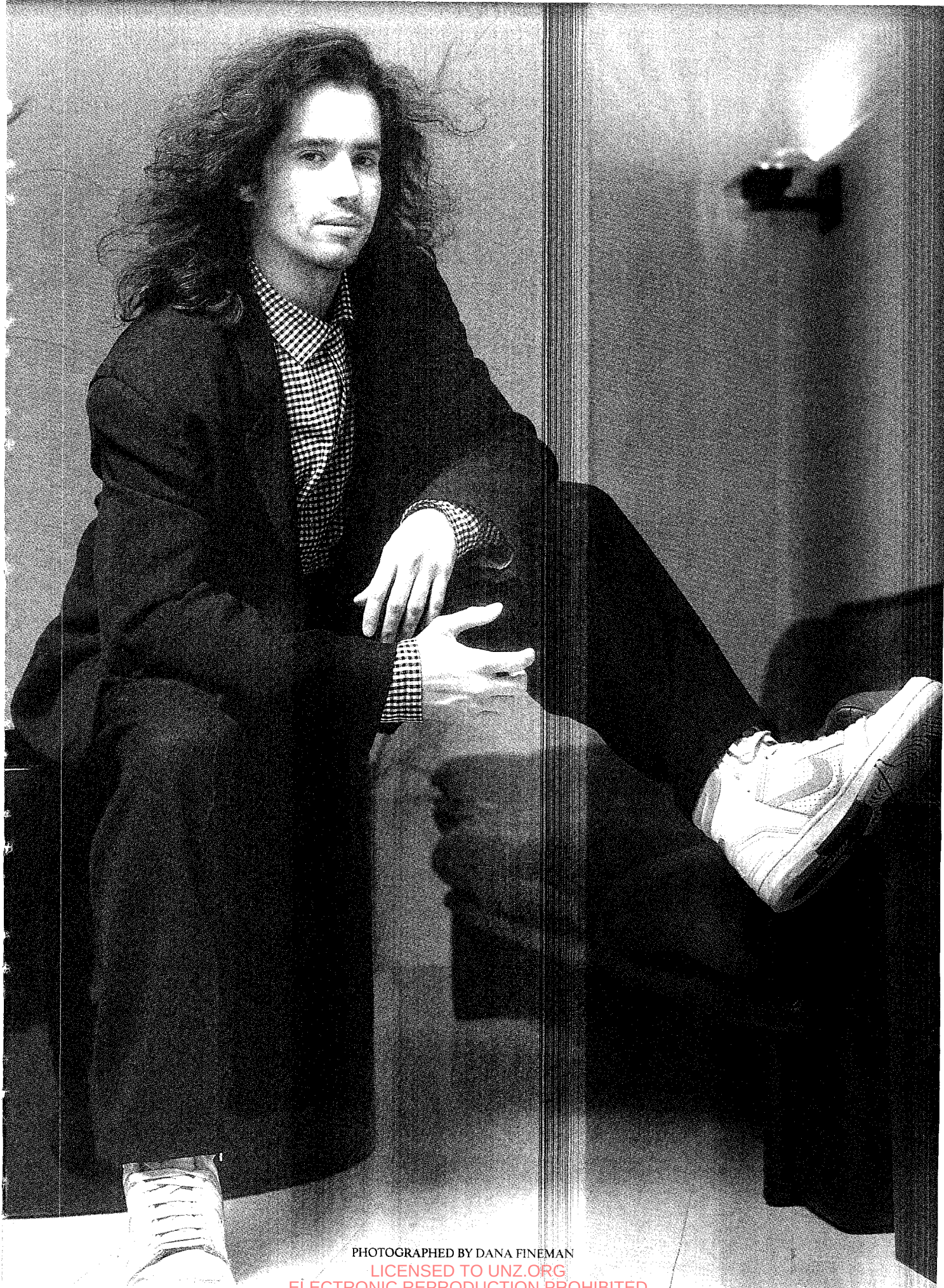
After he has made sure that the studio crew is not playing a prank on him, Jellybean, who is five foot four and weighs 120 pounds, steps into the hallway to talk to the girl. She is a fan, and she has somehow talked her way past the Hit Factory receptionist and found his studio. She presses a note into his hands and says she writes "very good" songs. Jellybean seems both mildly rattled and flattered. He manages a businesslike air. He suggests that she get a demo tape to him and make sure that all her work is copyrighted.

"It's really an honor to meet you," she gushes as she leaves.

Within the hour, the Hit Factory manager has disciplined the



*"In the beginning, I
wasn't sure if it was
luck or talent."*



PHOTOGRAPHED BY DANA FINEMAN
LICENSED TO UNZ.ORG
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CLUB SCOUT: *With his oddly modest charm and street-smart aesthetics, he moved to the center of club society, rubbing elbows with celebrities. "Always movin' and groovin'," Jellybean Benitez says.*

receptionist and apologized to Jellybean for the intrusion. Jellybean shrugs the incident off, much in the way that he recently overlooked a young couple's pointing at him at Madison Square Garden during a Knicks game and smiled politely at the woman in a Madison Avenue elevator who confessed that she had a poster of him on her wall. The former D.J. from the South Bronx is cool about celebrity. For the past few years, people have been saying he's the coolest man in New York.

"On New Year's Eve, he said 'Come over,' and it was the most *amazing* party I've ever seen," says Alan Rish, the professional party giver. "There were twenty people in the room, but it was, like, Cher and Vincent Spano and Esai Morales and Kelly McGillis and Judd Nelson. I was the only non-celebrity star there, and he was just having a few of his friends over at his apartment."

A dozen years before, Jellybean Benitez was spinning records at "hooky parties" for a different set of friends in the South Bronx. He then became part of the

street revolution that seized pop music in the late seventies, and he crossed into Manhattan to play records at the city's top clubs. His hyper brand of hustle and funk made him a major figure in the New York clubs at a time when D.J.'s were becoming prime movers in establishing hits.

IN THE EARLY EIGHTIES, JELLYBEAN was one of the forces behind the move from disco to hip-hop. Street kids became the drive and inspiration of the city's youth culture, and a new sort of democracy arose. Jellybean the D.J., mixer, and producer won respect as a recording artist just as graffiti writers came to be considered visual artists. With his oddly modest charm and street-smart aesthetics, he moved to the center of club society and rubbed elbows with celebrities.

"Always movin' and groovin'," Jellybean says.

Although he's had considerable success—he has his own record and music-publishing companies and is one of the

record business's most sought-after producers and remixers—he made his reputation as a hip, ubiquitous figure on the club scene. But now he has also found a way to be a star like his friends, even though he doesn't sing or play an instrument or act.

With a bravado unusual even for the music business, he made himself the featured artist on a new album that has spawned several dance-hit singles. His is the only name emblazoned across the cover of *Just Visiting This Planet*. The names of the album's featured vocalists, instrumentalists, and composers appear only in tiny print on the inside sleeve. Jellybean also gets small-print credit for drum programming, background vocals, and synthesizer. But, he says, he is taking the spotlight as the artistic force and personality behind this album, which he conceived and produced.

"Jellybean is the *artist*—it's a concept," he says. "It might be a little abstract for some people."

In keeping with his energy and ambition, Jellybean sleeps on a king-size bed in



CROWD CONTROL: The producer and mixmaster during a recent guest-D.J. appearance at Palladium.

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Saturday, March 26 12:00 to 2:00

Babar in person for the opening of Expo France. Laurent de Brunhoff, Babar's author autographs books. Corolle doll creator Catherine Refabert signs these Rare Collectibles; raffles a personal favorite.

Sunday, March 27 11:00 to 4:00

Cubiform, construction with a French flair, demonstrated by master builder Roger Chalandard.

Monday, March 28 12:00 to 4:00

Make impressions with our French facepainting artists.

Tuesday, March 29 11:00 to 4:00

Monumental is our 10 foot Eiffel Tower of Meccano steel. A Marc Rebibo production with the French construction set supreme.

Wednesday, March 30 11:00 to 4:00

Vilac has a knack for good wooden toys. Designer Herve Halgand autographs his creations.

3:00 and 4:00

Sightseeing Tour. Troop through the Champs-Elysees, Arc de Triomphe and Eiffel Tower with pantomime guide from The Manhattan Performing Arts Company.

Thursday, March 31 12:00 to 4:00

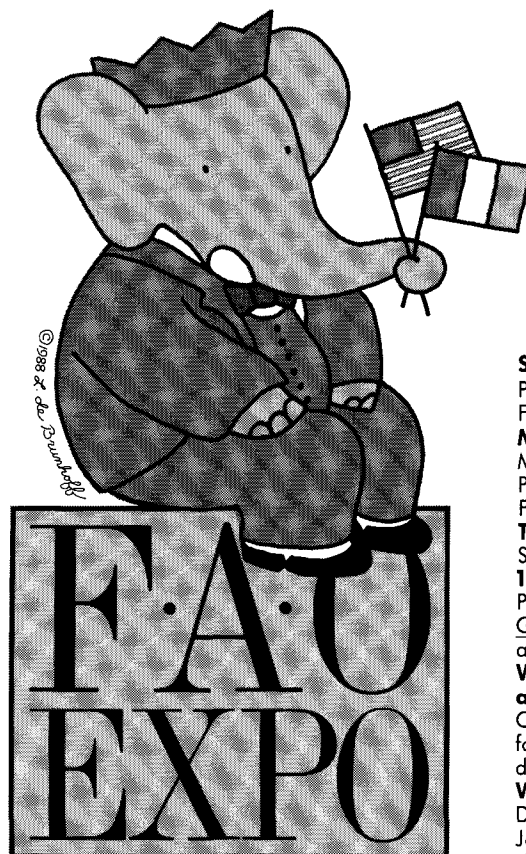
More French Impressionism with facepainting fun.

Friday, April 1 3:00

Gourmets-in-the-making taste pastries from La Caravelle and chef's chef Michael Romano.

Saturday, April 2 11:00 to 1:00

Chalk-walk and talk. Storyteller/illustrator Sylvie Wickstrom at the easel recreates scenes from "Wheels on the Bus."



F R A N C E

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Saturday, April 2 12:00

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Monday, April 4 12:00 to 2:00

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Tuesday, April 5 12:00 to 2:00

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Wednesday, April 6 12:00 to 2:00

and Thursday, April 7 12:00 to 2:00 Our exclusive Nanouchka collection of formalwear. Informal modeling with designer Mme. Madelaine.

Wednesday, April 6 3:30 and 4:30

Dormez-vous? Enjoy a rousing Frère Jacques. Sing-along with the French Workshop for Children.

Thursday, April 7 3:00

Encore, epicure. More of Michael Romano's temptations from the menu of La Caravelle.

Friday, April 8 12:00 to 2:00

Paper chapeau? All heady stuff when Wendy Brackman goes high hat.

Saturday, April 9 2:00

A little traveling music, please. Babar picks the winner of our family trip to France. Bon Voyage! Contest ends April 6, Call FAO for details.

12:00 to 3:00

Foosball Fever! Watch teams play Monneret Jouets, the new game that moves at the speed of soccer.

Sunday, April 10 11:00 to 4:00

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a duplex condominium with two-story windows and a big-screen TV that is often tuned to Knicks games. His taste runs to high tech, and the West Side apartment also has bleached-wood floors, gray leather furniture, and electrically controlled curtains. His gold records and a collection of 5,000 albums fill an entire room.

He carries a gold American Express card, wears a Swatch watch, and sports a diamond stud or a silver skull on his left ear. His wardrobe (with the exception of his white Nikes) rarely strays from basic black. The current woman in his life is model Nikki Scorsese.

JELLYBEAN BEGINS A RECENT workday with a dose of MTV in bed. Scorsese then squeezes him a glass of tangelo-and-orange juice. He eats a banana and sings along as the radio plays "Who Found Who" from *Just Visiting*.

The song ends. Jellybean putson an oversize overcoat and heads out, the hem flapping at his ankles. A cab takes him to the midtown office of the Jellybean Music Group in time for a 10 A.M. meeting with actors Helen Slater and Tim Ransom. Jellybean notes that Ransom dates the actress Mary Stuart Masterson, and that all of them are friends of



MIDAS TOUCH: Benitez in his apartment with his gold-record collection.

his friend and fellow basketball fan Judd Nelson.

"Jellybean knows *everyone*," Slater tells Ransom.

Slater and Ransom want Jellybean to

produce the soundtrack for a charity video called "The Fate of the Earth," about a trip a group of young American actors made to Russia. Jellybean suggests they get a sponsor to fund the project.

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"Did you drink Coke there or Pepsi?" he asks.

"Pepsi," Ransom says.

"So maybe we can get Pepsi interested," Jellybean says.

He then heads for the Madison Avenue law firm of Grubman Indursky & Schindler for a conference. He bounces down the corridor, ducking into each office to say hello.

"They handle George Michael, Billy Joel, Bruce Springsteen, Madonna, Hall and Oates, Sting, Run-DMC....," Jellybean says.

After cadging an extra pair of Knicks tickets from senior partner Paul Schindler, Jellybean settles into a chair. He urges lawyer Andy Tavel to nail down a recording contract with his new bilingual rap group, the Latin Poets, before he meets them in Los Angeles over the weekend. Next on the agenda is a licensing-and-merchandising strategy for the Jellybean logo.

"What kind of deal should I make?" Jellybean asks. "Should I make one for England or should I make one for the world?"

Two blocks uptown, Jellybean looks at videos with his manager, Brendan Bourke. Chrysalis Records needs a video rush-released in England for the single "Jingo." Bourke is concerned that he and Jellybean might lose creative control of the project and that it would not adequately convey "the Jellybean concept."

"I think we spent a long time to get Jellybean across," Bourke says. "We don't want to lose that."

Down the hall, Jellybean picks out cover shots of himself for the single "Just a Mirage." He then studies a mock-up of an album sleeve that shows him crouched in a rubble-strewn city street. "Can we make the picture bigger?" he asks. "When they cut it down, you lose all the grunge on the street—it's really cool-looking.... It's where I used to play."

Jellybean arrives at the SoHo loft of photographer Ken Nahoum. Jellybean might hire him to shoot the album cover for India, his young singer from the South Bronx who has a three-octave range. Nahoum gets out his portfolio. Jellybean flips through. Mickey Rourke. Matt Dillon. Julian Lennon. Jean-Paul Belmondo. Béatrice Dalle.

"That's Ann Magnuson," Nahoum says. "You know Ann?"

"I know Ann," Jellybean says.

"That's Ariane," Nahoum says.

"Her I don't know," Jellybean says.

"She's..."

"I know *who* she is," Jellybean says.

At about 7:30 p.m., Jellybean gets back to his office. The head of his music group, Doreen Dorion, takes all the

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phones off the hook and delivers an update. The downtown hair salon Girl Loves Boy wants to throw him a party at the Tunnel. He has a guest-D.J. engagement at Palladium in three weeks. He has flight reservations to Los Angeles for the wedding of Demi Moore and Bruce Willis. The producer of *Fame* called. Sandra Santiago, of *Miami Vice*, called. An advertising agency in Baltimore sent a tape of a song with the message "You can go farther if you don't go all the way." They want him to produce it.

"Pop it in," Jellybean says.

Dorion puts the song on a cassette player, and Jellybean adjusts the sound level. He then bounces around the room.

"Well, I'm into doing it," he says. "They have to pay studio time."

As Jellybean makes West Coast calls and wraps up the day, Hearthrob D.J. Little Louie Vega arrives with a song he is producing for Noel, the Bronx singer whose "Silent Morning" was a Top 10 dance hit. Vega wants Jellybean's opinion and plays the tape.

"If you made his voice a little wetter, it would sound like his voice is more ahead, more with the music," Jellybean says. "Some bells in here would be nice."

JELLYBEAN WAS BORN JOHN Benitez and raised on Davidson Avenue in the South Bronx, the son of Puerto Rican immigrants. After his parents were divorced, his mother worked in the executive offices of Sloan's supermarkets to support him and a younger sister. By age ten, John had the moniker J.B. and his sister called him Jellybean.

"It came from that saying 'Know what I mean, jelly bean?'" he says. "'Understand, rubber band?' 'In a while, crocodile.'"

Between hours of playing stickball or shooting hoops, Jellybean lost afternoons listening to the radio. He also had a portable battery-operated turntable, and his mother gave him money for forty-fives. He loved to dance, and he brought his record collection to house parties. To keep the records from getting scratched or stolen, he would D.J. "I sort of prided myself on being able to quick-change forty-fives," he says.

He also began slipping into local clubs to watch D.J.'s work two turntables. He became intrigued by a D.J. at the Sanctuary. "I was mesmerized by what he was doing," Jellybean says. "He would play a song, and they would scream."

Jellybean borrowed his sister's record player and practiced on two turnta-

bles. He began skipping classes at DeWitt Clinton High School and played at hooky parties in basements. When a neighbor offered him \$25 to D.J. her daughter's sweet-sixteen party, he realized he had a way to make cash.

In 1976, Jellybean got a weekend job D.J.-ing between salsa bands at a Bronx club called Charlie's. He persuaded the owner to open a nonalcoholic dance club from noon to 6 P.M. during the week. "He'd get a couple of hundred kids every day, and it was great because I had a live audience to experiment on," Jellybean says.

By this time, Jellybean had been thrown out of school for truancy. He landed work at a club called La Mariposa in Washington Heights. "I wanted to be in Manhattan; that's why I took that job," he says. He then switched to a midtown club called Experiment Four.

During 1978, he was making \$100 for a four-night week. He moved with his milk crates of records into an apartment on the West Side that rented for \$5 less than he took home a month. "It made me want to work more nights as a D.J.," he says.

After earning a high-school-equivalency diploma, he enrolled at Bronx Community College as a psychology major and took voice and diction classes. "I

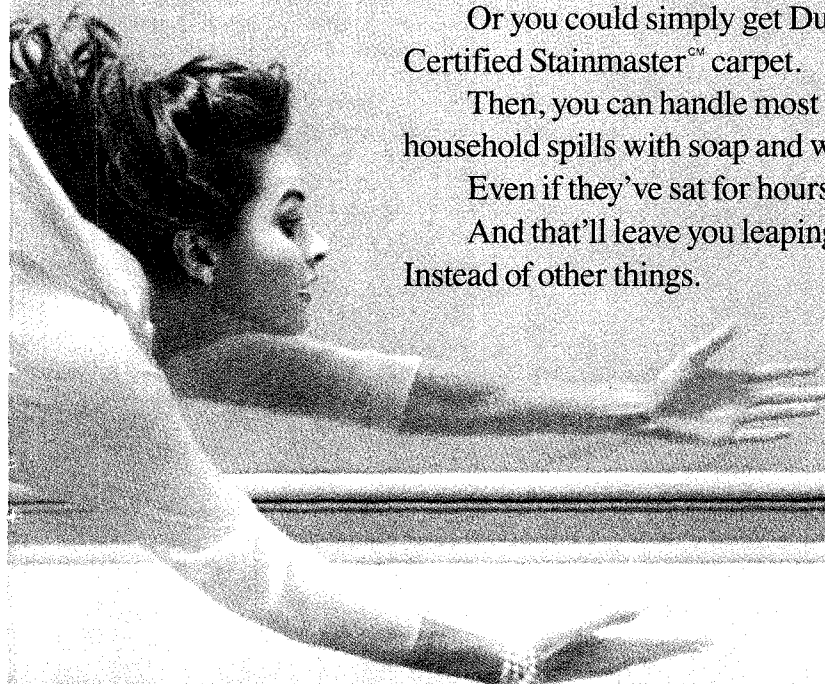
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had, I guess, an accent," Jellybean says. "I probably had a Bronx street accent more than anything else."

The following summer, he was carting record crates back and forth between Manhattan and Long Island. He worked without a night off at Hurrah, Les Mouches, New York New York, Club Marrakesh in West Hampton, Blue Cloud in Southampton, and La Falafel. He eventually settled at the Electric Circus and Xenon.

"I would do what's called working the system," he says. "I would turn up the bass, put on the highs, play with the equalizer, and take the frequencies out."

JELLYBEAN WAS DEVELOPING A reputation for a keen sense of timing and an ability to manipulate prerecorded sounds to thrill a crowd. He would stretch songs, mix one song with another, replay highlights, or tease an audience by playing only a few notes of the hit of the week. "You have the power to clear a dance floor or make a dance floor happen," he says. "Every night was different."

By the spring of 1981, when he landed a job at the Funhouse, Jellybean was known as a D.J. who could pick a hit and

send it up the dance charts. "I gave it to them a lot and sort of brainwashed them," he says of his audiences. "Played their favorite song and, when everyone was running to the dance floor, put my favorite song out." He pushed "Let the Music Play" and "Planet Rock," and record companies began sending him awards when the songs went gold.

"I was getting gold records just from being a D.J.," Jellybean says. "For playing them or believing in them so early, before anything else happened to them."

Without any technical knowledge of music or grasp of recording-studio equipment, Jellybean also started taking apart songs and putting them back together to maximize impact at clubs. "If I had two copies of a record," he says, "and I played the same 30 seconds for a minute and a half at the end of a song—and they danced—when I went to the studio, I made that happen that way."

Record companies began hiring Jellybean as a remixer—creating new versions of singles for dance clubs—and started bringing their artists by to meet him. In 1983, an executive from Warner Bros. slipped a new singer named Madonna into the Funhouse booth. She had one single called "Everybody." Jellybean

recalls, "I had just been playing her record for a couple of weeks, and it was getting incredible reaction. She was familiar with my work, and we started talking and she started coming to the club a lot."

A half-dozen of Jellybean's remixes, including "Walking on Sunshine," "I.O.U.," and "Flashdance," already had become No. 1 dance hits. Now he wanted to do more than work on a record that had already been made. "I was remixing all these records and changing them so drastically and making them really big hits, I felt I wanted to produce them," he says.

As a romance unfolded between Jellybean and Madonna, she asked him to mix "Physical Attraction" for her album. Warner Bros. then also got him to mix her "Lucky Star" and "Burning Up." During this time, the company yanked a song from Madonna's album and needed a quick replacement. Jellybean had been amassing demo tapes from aspiring songwriters, and he played a demo of "Holiday" for Madonna.

"She loved it, and I went to the record company and said, 'Okay, you guys want it? I've got to produce it,'" he recalls.

Warner Bros. gave Jellybean a five-day deadline. He went into the studio with Madonna and produced the song in four

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days. "I knew she was going to be big," he says. "To become an icon? I never thought that would happen. I knew that I would get a gold record, that her album could go gold. I never thought it could go six times platinum."

As the song catapulted Madonna to stardom, Jellybean received a kind of incandescence by association. "It was great," Jellybean says. "While I was launching her career, I was launching my career as a producer." Neither will talk about their attachment. Madonna refuses to speak about Jellybean at all.

Jellybean continued to D.J. at the Funhouse and hustle for more jobs as a producer and remixer. He racked up mixes



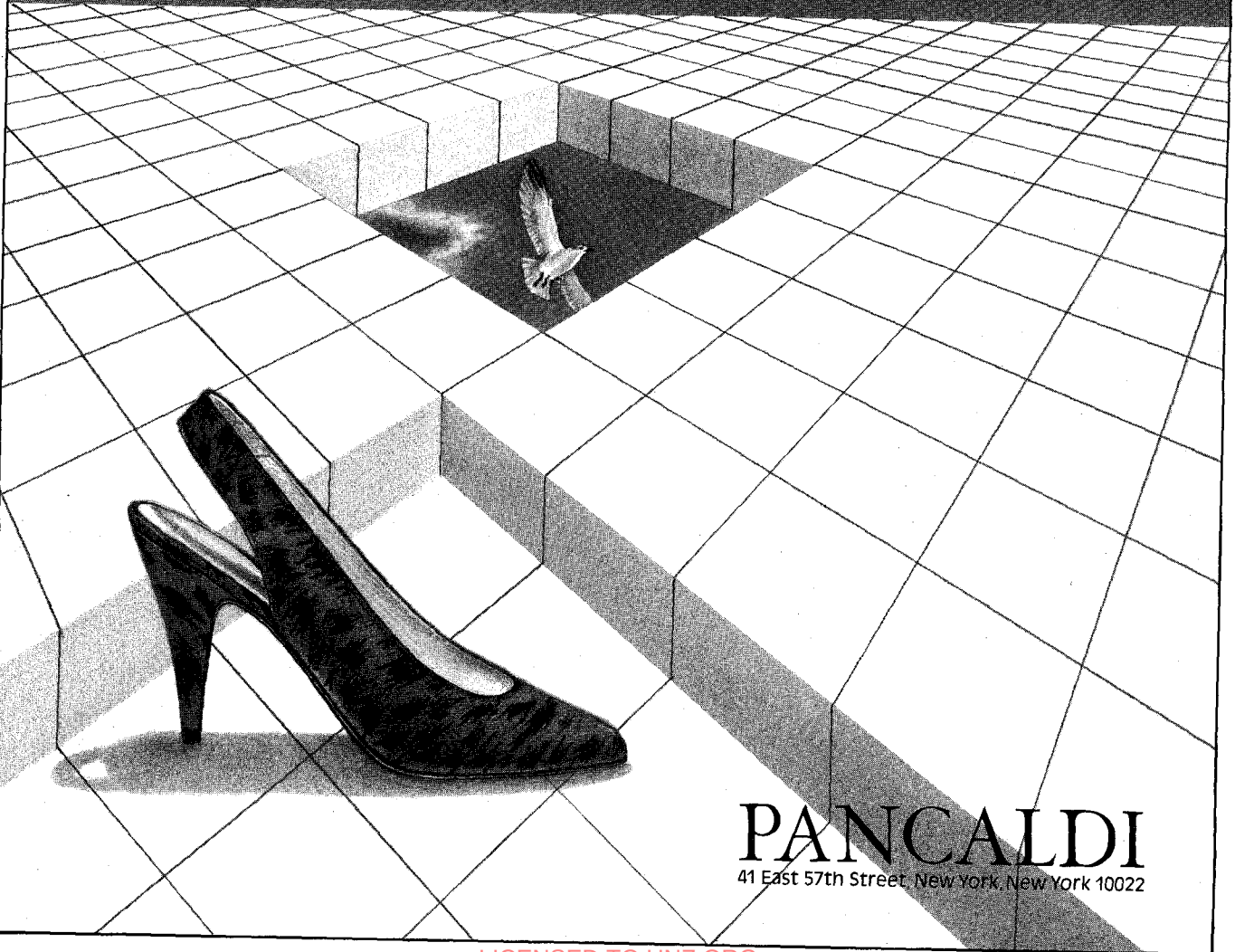
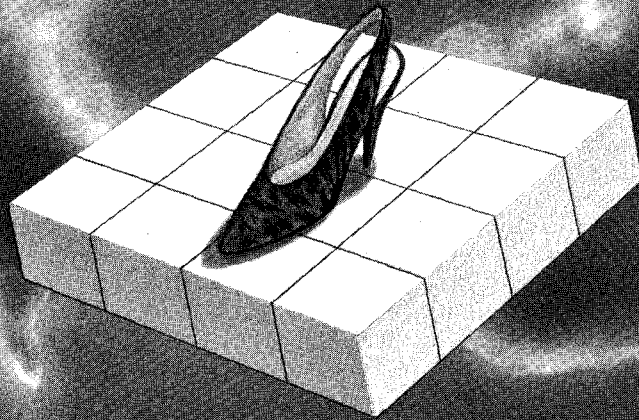
MODEL RELATIONSHIP: With Nikki Scorsese.

for Billy Joel, David Bowie, Sting, Talking Heads, Deniece Williams, Elvis Costello, Fleetwood Mac, the Pointer Sisters, and ZZ Top. He heard that Barbra Streisand had asked for "the guy with the candy name." He remembers Pat Benatar saying, "Oh, keep doing that thing to my voice."

Warner Bros. asked Jellybean to produce a non-rap song for the *Krush Groove* soundtrack. Jellybean suggested Debbie Harry, who was resurrecting her career. As he composed a song with Harry, Jellybean discovered that he had to adapt to her "pre-gizmo" style. "I'd say, 'Okay, I need you to fix this line in the second verse,'" he says. "And she'd sing the song from the beginning to the second verse to fix the line, as opposed to coming in and singing just the part I needed. I think that's because when she made records, there was a band in there with a real drummer and a real bass player. When I started making records, there was a drum machine and synthesizers."

By the end of 1984, Jellybean had remixed "Like a Virgin" and landed a producing deal with EMI America records;

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he came out with the album *Wotupski?!!?*, which featured unknown artists and launched him as a producer/artist. The album yielded "Sidewalk Talk," a song composed by Madonna, which became a Top 20 hit and made Jellybean the first D.J. to appear on the pop chart as an artist.

As he made rounds on the downtown club scene, Jellybean began to get more attention for his passing romance with Madonna than for his own work. The intrigue seemed to give the D.J. from the Bronx entrée with stars. He became what one party promoter calls "A-A list."

"He was at every party, hobnobbing with every celebrity, and every time you saw him, he was with some other famous girl," recalls *Village Voice* gossip columnist Michael Musto.

ON MAY 14, 1985, PALLADIUM opened, and owner Steve Rubell saw to it that Jellybean was in the D.J. box working the main room. That week, Jellybean's production of Madonna's ballad "Crazy for You" was a No. 1 hit. Rubell decided Jellybean had become more of a commercial-record producer than a cutting-edge spinner and decided to replace him. "But we always made him feel comfortable in the VIP booth," Rubell says. "He always brought celebrities there. . . . He's unbelievably star struck, but I don't see that as a negative quality."

While he continued to be known in the gossip columns as Madonna's ex, Jellybean expanded his studio credits to include recordings and remixes for Whitney Houston, the Pointer Sisters, Paul McCartney, and Michael Jackson. He attended Boy George's birthday party, thrown by Cornelia Guest and gossip columnist Couri Hay in Hay's townhouse. He was snapped by paparazzi with Sandra Santiago in the VIP room of Limelight. He turned up with Cher at Area. He was in Whitney Houston's private entourage at Palladium. He squired actresses Rae Dawn Chong and Elizabeth Daily to events in Los Angeles and New York.

"His phone book looks like the yellow pages of *Who's Who*," says party host Max Sabrin.

Celebrities seemed to feel not only at ease with Jellybean but also charmed by his nonchalance. He was the personification of eighties cool. Musto says, "He has that street quality 'cause he's from the Bronx, and I think a lot of people think, 'Oh, how cool, I'm hanging out with this cool hip-hop type of guy.' Yet there is nothing intimidating about him. . . . He's very slick."

In the past year, Hollywood has beckoned. Jellybean was the musical produc-

er for the film *The Principal* and produced the theme for Mel Brooks's film *Spaceballs*. He recalls, "Mel Brooks called and said, 'What shall I call you? Jelly? Bean? Mr. Bean?'"

These days, Jellybean is even beginning to shake the title of Madonna's ex. His record, music-publishing, and production companies are on both coasts. He is more and more a name in his own right, and he has accordingly begun to keep a star's distance from "the scene." Aside from guest-D.J. spots, he says, he now drops by the clubs only occasionally, to get a feel for what dance floors are moving to or to drop off a copy of *Just Visiting This Planet* with the D.J.

With this record's release, the former D.J. is at last getting public recognition for his art. In London, three singles from it have jumped into the Top 15; in New York, they are still climbing the charts. He gets fan mail weekly from such places as Holland, Malaysia, Wales, and Canada, as well as from Miami, Newark, and Brooklyn. His lawyer is negotiating a merchandising deal for Jellybean T-shirts, posters, and buttons. His agent is busy landing him a bilingual, *American Bandstand*-type TV show and peddling his life story to the movies. His manager is seeing that the album's videos feature him prominently. His P.R. woman is pushing his "sexy image" to the press.

ON A RECENT EVENING, JELLYbean is found at home in his record room. A sound system plays "Viva la Musica," by the Latin Poets. His girlfriend's white Shih Tzu runs between his feet as he reorganizes his albums. His chin is stubbled, and he explains that he is refusing to shave.

"Not till I'm done alphabetizing my records," he says. "I'm up to the s's."

Later, in the Upper West Side restaurant Memphis, where he has just exchanged greetings with actor Michael Woods, Jellybean becomes reflective. "In the beginning, I wasn't sure if it was luck or talent," he says. "But then I kept having hit after hit after hit, and I realized there was a certain art in what I was doing. . . . I was functioning creatively in an environment that was usually creative because of musical acumen, and I didn't have any of that. All I had was a feel."

Jellybean pauses for a moment. Then he says he is now ready to put Mozart in a recording studio. "I mean, he made incredible symphonies then with a little piano," he says. "If he'd had synthesizers and all these multitracks and could record stuff . . . I mean, it's amazing. Do you understand what this guy could be doing? I mean, I would love to be producing this guy."

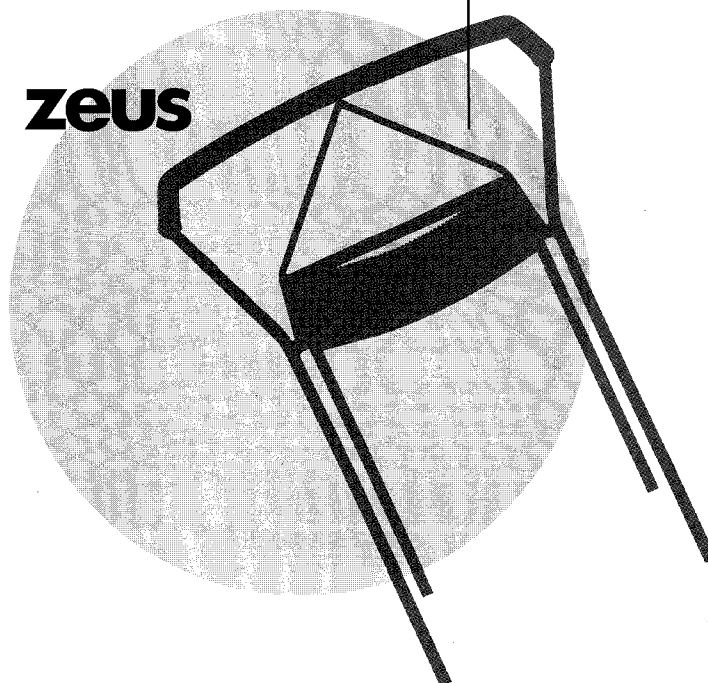


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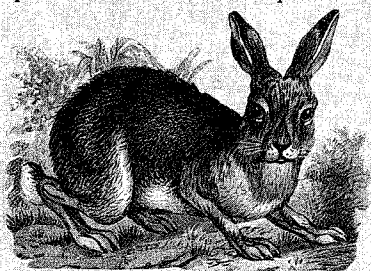
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BEST BETS

Here's a bevy of bunnies—and some friends—to help celebrate Easter in style.

By Corky Pollan

Clockwise from top left: 1 & 2 Debra Moises shimmery silk-and-raffia scarf is \$68, and Philippe Model tiny straw hat is \$55, at Barneys New York. 3 & 4 Raintree Carvings handcrafted wooden mirror is \$210, and Linda Ross old-fashioned handmade rabbit is \$59, at the Museum of American Folk Art Book and Gift Shop (62 West 50th Street, 247-5611). 5 Handmade ballerina bunny is \$85 at Jenny B. Goode (1194 Lexington Avenue, near 81st Street, 794-2492, and 11 East 10th Street, 505-7666). 6, 7, 8, & 9 Doll-size wooden picnic benches are \$8 and \$15, small soft bunny is \$4, fuzzy lamb in a paisley smock is \$30, and papier-mâché hanging egg is \$6, at Ellen O'Neill's Supply Store (242 East 77th Street, 879-7330). 10 Hand-painted wooden wren house is \$50 at Wolfman-Gold & Good Company (484 Broome Street, 431-1888). 11 Baked Idea cookie mother duck and babies are about \$5 and \$1.50 each at Grace's Marketplace (1237 Third Avenue, at 71st Street, 737-0600), Fraser-Morris (931 Madison Avenue, at 74th Street, 288-2727), and the Silver Palate (274 Columbus Avenue, near 73rd Street, 799-6340). 12 Wooden robin and quail eggs are 50 cents each at the Cooper-Hewitt Museum Shop (2 East 91st Street, 860-6868). 13 Bunny beanbag is \$21 at Flights of Fancy (450 East 78th Street, 772-1302). Inset: Reproduction Victorian Easter card is \$2.50 at the Cooper-Hewitt Museum Shop.



PHOTOGRAPH BY TONY CENICOLA

Tree trunk courtesy of Modern Artificial Flowers.



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Art/Kay Larson

WHAT PRICE GLORY?

“...It’s not a question of whether Rockburne’s pictures are *worth* \$100,000. Is a \$300,000 loft without windows worth its cost? ...”

WITH THE ZEAL OF ELIOT NESS, INSPECTORS for the New York City Department of Consumer Affairs are hot in pursuit of galleries that don’t mount the prices of artworks on the walls. The justification is a 1971 law aimed at full disclosure for all retail operations, including art purveyors. The penalty, just now being enforced, is stiff: up to \$250 per unruly object.

At first, I thought nothing could be sillier. Art as a commodity? To be priced like peanuts and Cracker Jacks? Under that logic, perhaps galleries should adopt unit pricing, like supermarkets. The cost of each artwork could be divided by critical opinions of its ultimate value to the human spirit. The calculations might prove interesting. Would Jackson Pollock hold his own against cheaper but less important artists?

It seems that the same principle should be applied equally to the other arts. Why should music be exempt from unit pricing? Shouldn’t the opera or the symphony be required to post lists giving use-value? Shouldn’t writers publish their price per word, so that everyone would know Sidney Sheldon’s true cost? Then I realized that the point of this exercise was passing me by. In the art world of the eighties, the Department of Consumer Affairs may be on to something.

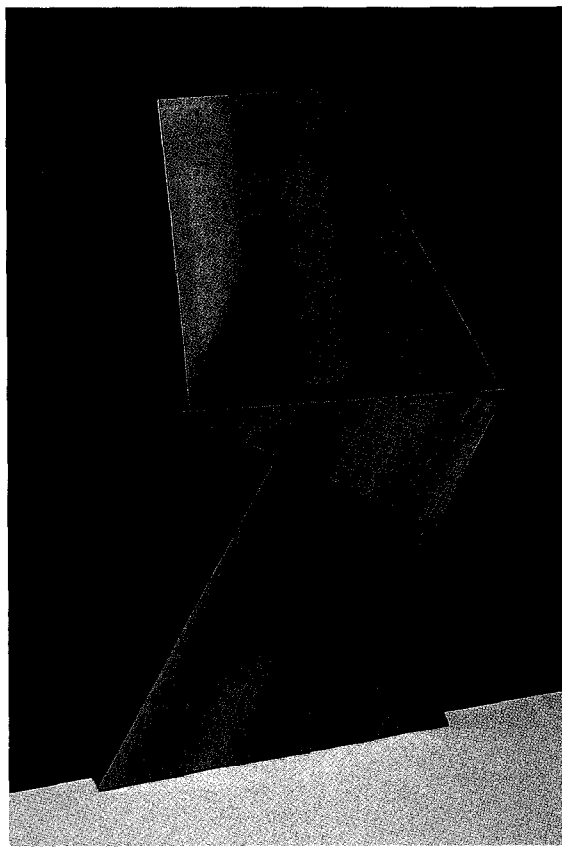
Critics like to think that all art is beyond price, or at least that price has no bearing on value. This consciously formulated naïveté may not hold up under certain conditions. At André Emmerich Gallery for Dorothea Rockburne’s show, for instance, my eye was caught by the price list prominently mounted on the wall. I was thus forced to confront the fact that Rockburne gets \$68,000 to \$140,000 per painting and that at least three had been sold by the time I saw this list—information that, once implanted, proved impossible to exorcise.

Minimalism, with its carefully calibrated restraints, appeared in the sixties, when both art and real estate were relatively cheap. Small means and small ends are appropriate when prices are low enough to

seem irrelevant. This freedom to try on any idea, whatever its size, worked well for Rockburne, who earned a justifiable respect for the serene perfectionism with which she pursued the golden mean: folding paper and canvas with great precision and concentration and perfect economy of means, letting the residue of action create the ghost of drawing.

are brushed, scrubbed, and wiped across a stiff, gessoed weave of canvas—more like a starched shirt than like origami—and the whole thing is hung on a navy-blue wall.

In Rockburne’s new look, the careful proscriptive limitation of means is replaced by jagged geometries that, for all their stiffness, give her the flexibility to re-enter the discourse of painting. But I couldn’t get rid of the taint of the price list. Not all minimalism has aged well. Its presumption about the sanctity of the material object—the very thing that seemed so successfully to protect it from preciousness—is easily converted, under marketplace duress, to materialism of a more consumable sort. It’s not a question of whether Rockburne’s pictures are *worth* \$100,000. Art resembles real estate (and is historically tied to it) in that price is the index of a fluctuating, cumulative desire. Is a \$300,000 loft without windows worth its cost? But price, more dangerously, becomes a fixation. A folded sheet of paper is an ephemeral thing. A little gold leaf helps to make value obvious—if not for everyone else, at least for the anxious artist. (41 East 57th Street; through April 2.)



NEW OFFERING: Les Pensées de Pascal, at André Emmerich.

Less-is-more suffers in a more-is-more decade. For people who appreciated the ardor of her restraint, her new interest in gold leaf is a little disconcerting—whatever its strained references to the Renaissance. Under the pressure of the times, Rockburne has turned her work into a trompe l’oeil version of itself. The once-pure creases are now painted in place; the triangles formerly generated by folding are built with stretcher bars; the delicate materialism of thin paper or canvas is replaced by the visual equivalent of a Tiffany gift box. Acid greens and yellows

WHEN I WROTE ABOUT NEW YORK City’s peeling heritage of murals (“Up Against the Walls,” February 2, 1987), I got a flood of letters. It seems that everyone has a favorite mural, a piece of much-loved and passionately defended communal history. The Art Commission of the City of New York, which is putting together an inventory of city-owned works, would like to channel some of that passion into its new Adopt-a-Mural program, a plea for help with restoration costs.

As a reminder of the art that has been or still might be lost, Midtown Galleries has come up with sketches done for post offices and public buildings in “Painting America: Mural Art in the New Deal Era,” a show of considerable charm that also serves as a benefit for the Art Commission’s program. Since public murals and the WPA are practically synonymous

in most people's minds, "Painting America" revives the debate about heroic realism and its place in American art of this century.

In tackling a common cause—a public wall—artists of the thirties expected their work to focus on and summarize collective moral issues. That attitude proved to be seriously out of step with the existentialism and individualism that were already in the process of shredding the presumed bonds of society.

The muralists, in that sense, took a wrong turn. But as quaint as their optimism now seems, their work is saved by its importance to art history and the artists' pleasure in technique. Curiously, many of the best are women. The twins Ethel and Jenne Magafan are particularly happy draftsmen. Bernarda Bryson, who married Ben Shahn and was his sometime collaborator, is another discovery. Thomas Hart Benton remains at the head of the class, but he is followed in short order by Emil Bisttram, Marion Greenwood, Rockwell Kent, and Sarah Blakeslee.

Eventually, the masses of tangled, straining bodies in these overwrought studies make you grateful for the clean, floating geometries of Balcomb Greene. Abstract painting and the war exploded the last bulwarks of commonality. Paintings made up of many busy parts, metaphors of society itself, would not survive the onslaught. But the mural artists are part of our common past, and deserve all the preservation we can manage. (11 East 57th Street; through April 9.)

INTRIGUED BY WHAT WASN'T THERE, Judith Shea used to make sculptural clothes that draped themselves around the empty space where a body would otherwise be. Those exercises in Shaker-like simplicity are not complex enough to keep her audience's sustained attention. At Curt Marcus, Shea takes a clue from Greek and Egyptian sculpture, which revealed the body through a veil of draperies. These new works are best when only faintly cryptic and self-consciously surreal. I preferred the Brancusi-like pedestal holding a columnar figure, just a torso and legs subtly nude beneath flowing robes—a fine case of the not-seen suggesting more than the fully visible. (578 Broadway; through March 26.)

In brief: THE PARISIAN ARTIST Michel Haas scatters his pictures with grainy, dark, and hand-rubbed colors mixed with charcoal. These he scours into the surface until it blisters and begins to disintegrate. Detail, of course, escapes him. The raw blots that make up the bulky shapes of people and animals have a monumental dignity, like survivors seen through an ash cloud. (Jan Krugier, 41 East 57th Street; through April 9.)

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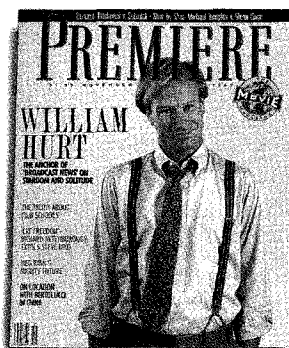
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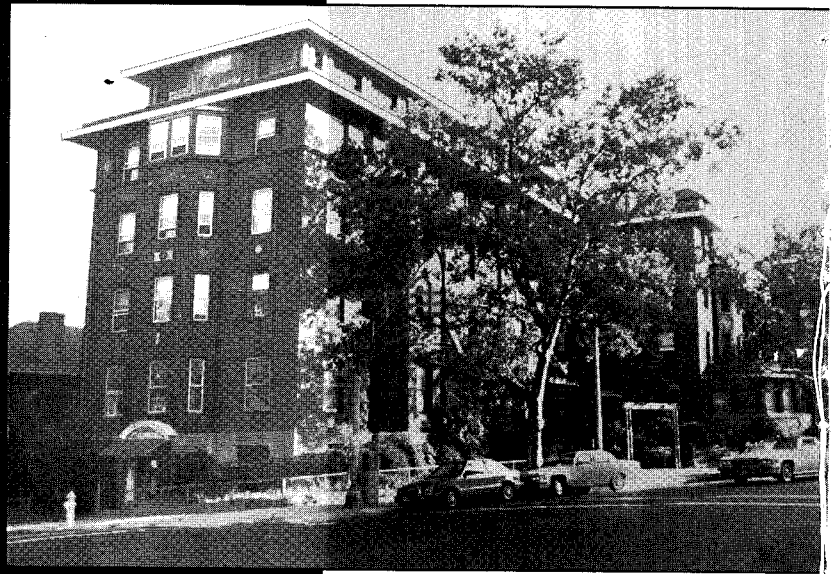
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By Larry Estridge

For many New Yorkers, New Jersey has been that state across the Hudson that must be passed through on the way to somewhere else. But that perception is changing. New Jersey has experienced rapid economic growth. Its sports complex at the Meadowlands succeeded in luring both of New York's football teams from the city. Artists, priced out of Manhattan, discovered first Hoboken, then Jersey City, and word began to spread that the scale was human, the rent affordable, and access to New York quick and easy.

Today, New Jersey is actively competing with New York for businesses and residents, and Jersey's Hudson County, with its resurgent communities and 15 miles of waterfront, is a prime contender. This long-dormant, 43-square-mile county is the focus of major development and renewal: Thousands of rental units are being refurbished and converted to condominiums and co-ops. Large industrial properties are being turned into mixed-use projects, often with luxury dwellings. And Hudson County's waterfront, where a few developers have assembled parcels large enough to build entire cities, is the scene of an enormous construction boom.

Hudson County is bordered by water on three sides, so it is almost as isolated from the rest of New Jersey as it is from New York. With 550,000 residents, it is the state's most densely populated county. Historically, it has also been one of the poorest. But recent developments suggest this may not be the case for long.

In the past decade, affluent families, primarily from within the state, have been attracted by Hudson County's proximity to New York. More and

more professionals from the city are also settling in the county, and commuting on the trans-Hudson line, known as PATH. These newcomers—and the developers active here—are producing a real-estate bonanza on the Jersey side of the Hudson.

The widespread conversion of existing Hudson County rental units into condominiums and co-ops presents important opportunities for homebuyers priced out of the New York market. "There are great values here—anywhere from 10 to 50 percent below Brooklyn prices," says Hudson County booster Barry Segall, the 32-year-old president of Gold Coast Realty Corporation. In the next two years, Segall expects his firm to complete the conversion of 3,500 units in 45 buildings throughout New Jersey, with the majority in Hudson County.

One Gold Coast property, 2600 Kennedy Boulevard, in Jersey City's Bergen Hill section, was once the residence of "Boss" Hague, that city's mayor of 30 years. This Art Deco building features a

T HIS LONG-DORMANT, 43-SQUARE-MILE COUNTY IS THE FOCUS OF MAJOR DEVELOPMENT AND RENEWAL.

marble lobby with an ornate, 25-foot-high ceiling, and pre-war detailing that has been carefully restored. The condominiums are being completely renovated, and prices average \$140 per square foot. Right across the street, Gold Coast is converting the Fairmont Hotel into 55 luxury condominiums.

Jules David Realty Corporation is the sales-and-marketing agent for six conversion projects in the Bergen Hill area. A number of its buildings are pre-war structures with such details as bay windows, French doors, and tiled lobbies. Boulevard Court, a 47-unit co-op conversion at 2672 Kennedy Boulevard, has Gothic-style towers along the top of the façade and a marble fireplace in the lobby.



Gloria Gables, a Jersey City conversion.

Conversions of existing rental units to condominiums have been taking place in Hudson County since the late 1970s. Last year, 6,600 condominium-conversion applications were registered in the county—40 percent of the statewide total, and nearly as many as the 1986 state figure. The surge in filings is partly an anticipation by property owners of more rigid state control of the

conversion process, and partly an indication of how hot the Hudson County market has become.

Current law makes conversion relatively easy to accomplish. By statute, owners have the right to file an offering plan. Tenants then have 90 days to decide whether to buy their own, unimproved apartment. Insider prices offer an opportunity to acquire an asset with real growth potential. Those unable to buy have a minimum of three years to move. Senior citizens and the disabled are protected against eviction if their incomes are less than \$50,000.

The number of people being displaced by the conversions is unknown, but it may be high. According to a recent study conducted by the Jersey City Department of Housing and Economic Development, the average rental unit in the city costs \$377 per month and is affordable to a family with an annual income of \$15,000. After conversion, the same unit will be priced at \$101,000 and be affordable only to a family with an income of \$51,000 or more—beyond the reach of most in Jersey City. According to the department's director, Rick Cohen, from 1979 to the third quarter of last year, Jersey City alone had 9,000 conversions in a housing stock of 88,000 units.

HOBOKEN, WEEHAWKEN, JERSEY CITY

Inland from the waterfront, most Hudson County communities do not generally command high enough prices to make new residential construction pay off. Nevertheless, a number of developers have confidence that they can succeed with carefully selected projects.

Hartz Mountain Industries, perhaps the largest developer in northern New Jersey, is awaiting approval to build 3,300 townhomes adjacent to its office complex at Harmon Meadow, in Secaucus. The area is one of the biggest retail-outlet centers in the country.

In Hoboken, West Bank Construction is about to start work at 1600 Park Avenue on a 25-story, twin-tower complex with 412 residential units, a restaurant, and a health club. Many of the apartments will have balconies or terraces with views of midtown Manhattan.

Outside the center of town, on Observer Highway, is Skyline, Falkin Associates' new residential condominium. The fifteen-story, 104-unit luxury building features amenities such as valet parking and a banquet room for residents.

Several Hudson County projects involve creating new residential communities out of

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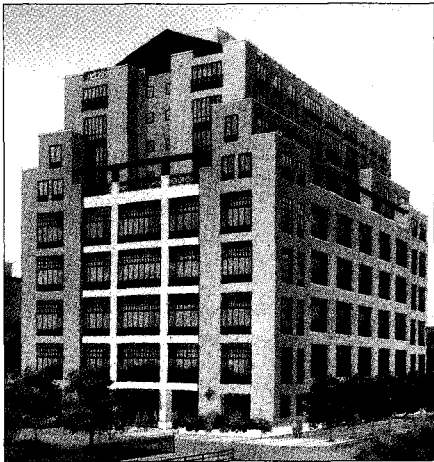
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old industrial complexes. At the Gregory Commons project in Weehawken, 250,000 square feet of warehouse space in three buildings is being converted into 178 condominiums with 16- to 22-foot ceilings, according to Eric Silverman, one of the developers.

The 91-unit Park Hamilton in Jersey City is another of Silverman's industrial rehabs. Beyer Blinder Belle, Architects & Planners, is designing the project, which entails the addition of four stories on top of an old five-story factory building. Many of the units will have terraces and oversize windows, and a number will feature mezzanine-style lofts, according to Steven Plofker, the project director for Silverman.

One of the largest historic-preservation projects in the nation is taking place in Jersey City: the transformation of 34 buildings of the Dixon industrial complex into a residential community called Dixon Mills. The Romanesque Revival office building will be turned into 36 luxury rentals; the old power plant will soon be a health club; and the remaining buildings, all in the style of 19th-century townhouses, will contain 426 rental units.

Not far from Dixon Mills, a turn-of-the-century warehouse where sets for the Metropolitan Opera were once stored is being converted into eight condominium lofts of 1,410 to 1,870 square feet. The building is now called The Opera at Van Vorst Park. The original wood-beamed ceilings, some of which rise 20 feet, have been preserved, and upper-floor lofts have views of the Manhattan skyline, according to Richard Cantor, whose firm is the sales-and-marketing agent.

ON THE WATERFRONT

The transformation of Hudson County's waterfront is the biggest development story in these parts. From the middle of the last century, much of the land was owned or controlled by the railroads. Following the

railroads' demise in the late 1970s, developers quietly set about acquiring the land where rail yards sat abandoned, piers rotted, and value lay buried under grime.

Current waterfront-development plans are ambitious and the stakes are high. Tens of thousands of residential units and tens of millions of square feet of office space are being projected for the next decade. The investment dollars involved could add up to tens of billions. The strength of the economy and the ability of Hudson County to expand its infrastructure are keys to how much of what's proposed will actually be built.

Jersey City, the second-largest city in the state, is the center of the waterfront development. The project that promises to have the greatest impact on the city is The Lefrak Organization's Newport. "This is the most exciting project I've ever undertaken," says Samuel J. LeFrak, perhaps the nation's largest residential builder.

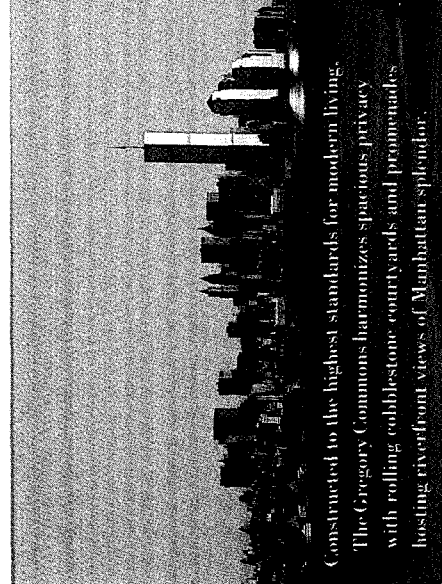
The 600-acre Newport site lies directly above the Holland Tunnel and includes a PATH station recently renamed Pavonia/Newport. When completed, in four to five years with an investment of \$10 billion, Newport will be virtually a city unto itself—with as many as 10,500 apartments, three museums, three hotels, 40 restaurants, a 1,000-boat marina, and 6 million square feet of office space. Around \$1 billion has already been spent on retail, residential, and commercial structures, as well as on new roads.

Newport Centre, a 1.2-million-square-foot mall that opened last November, has established a modern shopping mecca in Jersey City. Already, 83 stores are in business, and space exists for 72 more. The mall also includes a nine-screen movie theater and several restaurants.

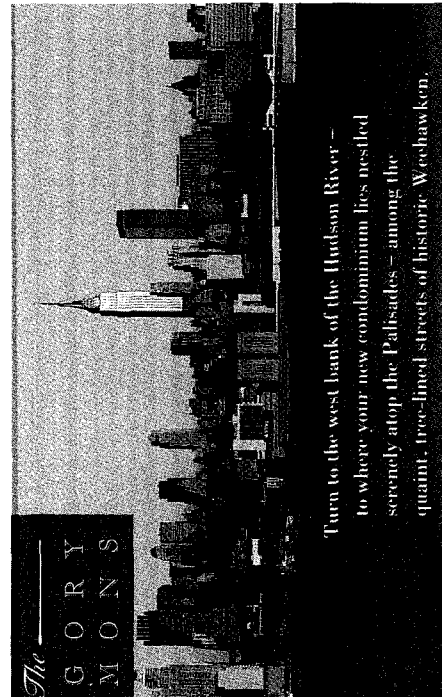
Newport's Presidential Plaza currently has three occupied rental buildings, a fourth with occupancy pending, and a condominium building open for sales. Eighty-six percent of the 1,504 rental units have been let—more than half to New Yorkers—and 274 are reserved for moderate-income families.

Other large projects with residential components have been proposed for Jersey City's waterfront. Harborside Financial Center, developed by Jones Lang Wootton Realty Advisors, involves 675 residential units, in addition to nearly 6 million square feet of office space. National Bulk Carriers' Harsimus Cove South will comprise 2,158 housing units, substantial office space, and a marina. And the Colgate-Palmolive Company plans to develop 1,500 residential units, 6-million square feet of office space, a hotel, and a marina where its factories once stood. The 54-foot-diameter clock, a familiar sight to Manhattanites, will be preserved.

You'll Flip for the View.

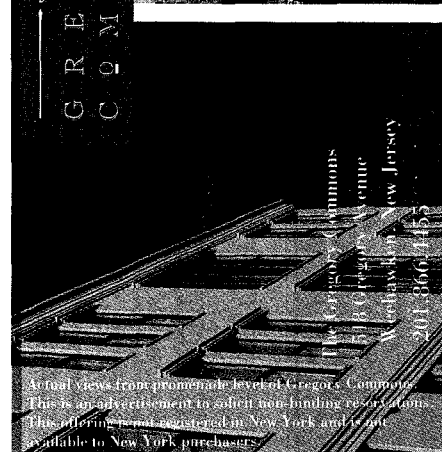


Constructed to the highest standards for modern living, The Gregory Commons harmonizes spacious privacy with rolling cobblestone courtyards and promenades hosting riverfront views of Manhattan splendor.



Turn to the west bank of the Hudson River — to where your new condominium lies nestled serenely atop the Palisades — among the quaint, tree-lined streets of historic Weehawken.

The GREGORY COMMONS



Actual view from promenade level of Gregory Commons. This is an advertisement to solicit non-binding reservations. This offering is not considered in New York and is not available to New York purchasers.

VENICE ON THE HUDSON

A remarkable new community called Port Liberté is being built on Jersey City's southern frontier, at Caven Point on Liberty Harbor. Resembling a seaside village, Port Liberté combines Colonial- and Federal-style townhouses and four- to nine-story mid-rises amid a system of canals where homeowners can dock their boats. Phase I consists of 363 units; 75 are already occupied, according to Nat Plotkin, director of sales. The units are priced from \$226,000 to \$1.8 million, and most have balconies or terraces.

The community will ultimately extend to more than 1,600 units and include a town center with a sculpture garden and convenience shops. There will also be a 300-slip marina, recreational facilities, bayside promenades, jogging trails, and an environmental preserve on part of the community's 114 acres. On an adjacent 37 acres, 1 million square feet of office space and a 240-room hotel will be built.

Yet another of Jersey City's waterfront projects is Liberty Harbor North, located on 75 waterfront acres not far from Jersey City Hall. Construction of Phase I's 750 units is scheduled to begin this spring. The community will feature a filtered, freshwater lagoon.

Nearby, the 116-unit Clermont Cove condominium features an outdoor swimming pool and a nine-story atrium with glass-enclosed elevators. Some of the apartments have floor-to-ceiling windows with harbor views, and the penthouses are completely enclosed in glass.

JERSEY CITIES OF THE FUTURE

Substantial waterfront projects are also being developed in other Hudson County municipalities. A 400-acre parcel that straddles the waterfronts of Weehawken and West New York was acquired by trucking magnate Arthur E. Imperatore in 1981. Ever since, he has been planning the construction of a new city to be called Port Imperial. The first phase—2.1 million square feet of office space, 1,000 housing units, and 100,000

square feet of retail space, on 80 acres—will be a joint venture with Hartz Mountain. Construction will begin as soon as the plans are approved by Weehawken officials.

Hartz is currently involved in two other major waterfront projects within the county, as well as one farther north, in Bergen. One of them, called Lincoln Harbor, is located on 62 acres above the Lincoln Tunnel entrance. It will consist of a hotel, a marina, 250 condominiums, and 2 million square feet of office space, more than half of which is already leased to two major financial-services companies.

THE GOLD COAST

For years, New Jerseyans talked about the coming of a gold rush along their state's so-called Gold Coast. Some of the most expensive real estate in the world was only a river away, so they figured it was just a matter of time before local land values would soar. Yet few concrete plans were made to deal with that eventuality.

In Hudson County, issues affecting development are controlled by local governments. Jersey City, the only municipality in the county with its own planning department, is just now updating its master plan of 1966; other Hudson County towns rely on private consultants to develop their plans. Recent events may have overtaken the planning process.

The county government has little planning role and practically no jurisdiction. The only state agency with an oversight function in the current waterfront development is the Department of Environmental Protection, because its authority covers land within 500 feet of the water's edge. But many issues are beyond its purview.

One of the D.E.P.'s main concerns, according to John Weingart, director of the Division of Coastal Resources, has been to ensure that the waterfront, after having been closed for more than a century, is accessible to the people of the state. The agency is promoting a public walkway by the river, and

WATERFRONT-DEVELOPMENT PLANS ARE AMBITIOUS AND THE STAKES ARE HIGH. WHOLE NEW COMMUNITIES—WITH EXCEPTIONAL VIEWS OF THE MANHATTAN SKYLINE—ARE BEING BUILT WITHIN EASY COMMUTING DISTANCE OF THE CITY.

all waterfront developers are required to build a section of it along their property.

Along with the tremendous opportunities presented by waterfront development are potential pitfalls. Crucial decisions now being made will affect the character of the county as well as the quality of life there for decades to come.

A number of communities are trying to balance the desire to make themselves economically attractive to outside investors with the necessity of collecting revenues from them to pay for essential improvements—without which some of the new projects cannot go forward. In fact, much of Hudson County lacks the tax base to support ongoing activities, let alone needed infrastructural improvements.

Jersey City mayor Anthony R. Cucci, whose city can look forward to \$7 million in new tax revenues in two years, and perhaps \$40-million to \$50 million a decade hence, is quick to point out: "What looks like the Gold Coast now is really the Gold Coast of the future. It's really not giving us the fiscal stability we need right now."

Certain issues are simply too big to be tackled on the local level and require regional approaches. For example, if serious attention and money are not directed toward transportation deficiencies in the county, further growth could be severely stunted. Governor Thomas H. Kean, aware of the potential boon to New Jersey that the waterfront represents—as well as the need for state help in meeting its challenges—has set up the Hudson River Waterfront Development Committee to study and facilitate the process with local governments and private-sector interests. One important proposal from the governor calls for the creation of a light-rail system to improve north-south travel in the county.

Some think the waterfront renaissance is too good to be true—that, for all the talk of large-scale development, much of it will never come to pass, leaving Hudson County the poor stepsister to New York it has always been. Others, critical of the pace and scale, think it's too big to be good. Still others are delighted at what they perceive as the most hopeful developments in the county's history—for jobs, prosperity, and growth. ●



Port Liberté features a system of canals where homeowners can dock their boats.

JERSEY CITY

1. Port Liberté
Foot of Chapel Avenue
201-915-1500
2. Clermont Cove
1 Greene Street
201-333-7773
3. The Opera at Van Vorst Park
83-85 Bright Street
201-451-9388
4. Century 21 Gordon Agency
250 Newark Avenue
800-521-3614
5. Newport
River Drive South
201-626-2000
6. The Park Hamilton
205 10th Street
201-420-8383
7. Parc Harrison
260-270 Harrison Avenue
201-433-5945
8. Kensington Court
107 Kensington Avenue
201-797-0900
9. Gloria Gables
131 Kensington Avenue
201-797-0900

10. Berkley-Carteret Arms
53 Duncan Avenue
201-451-3900
11. 2600 Kennedy Boulevard
201-451-3900
12. Fairmount Court
340 Fairmount Avenue
201-797-0900
13. Boulevard Court
2672 Kennedy Boulevard
201-797-0900

HOBOKEN

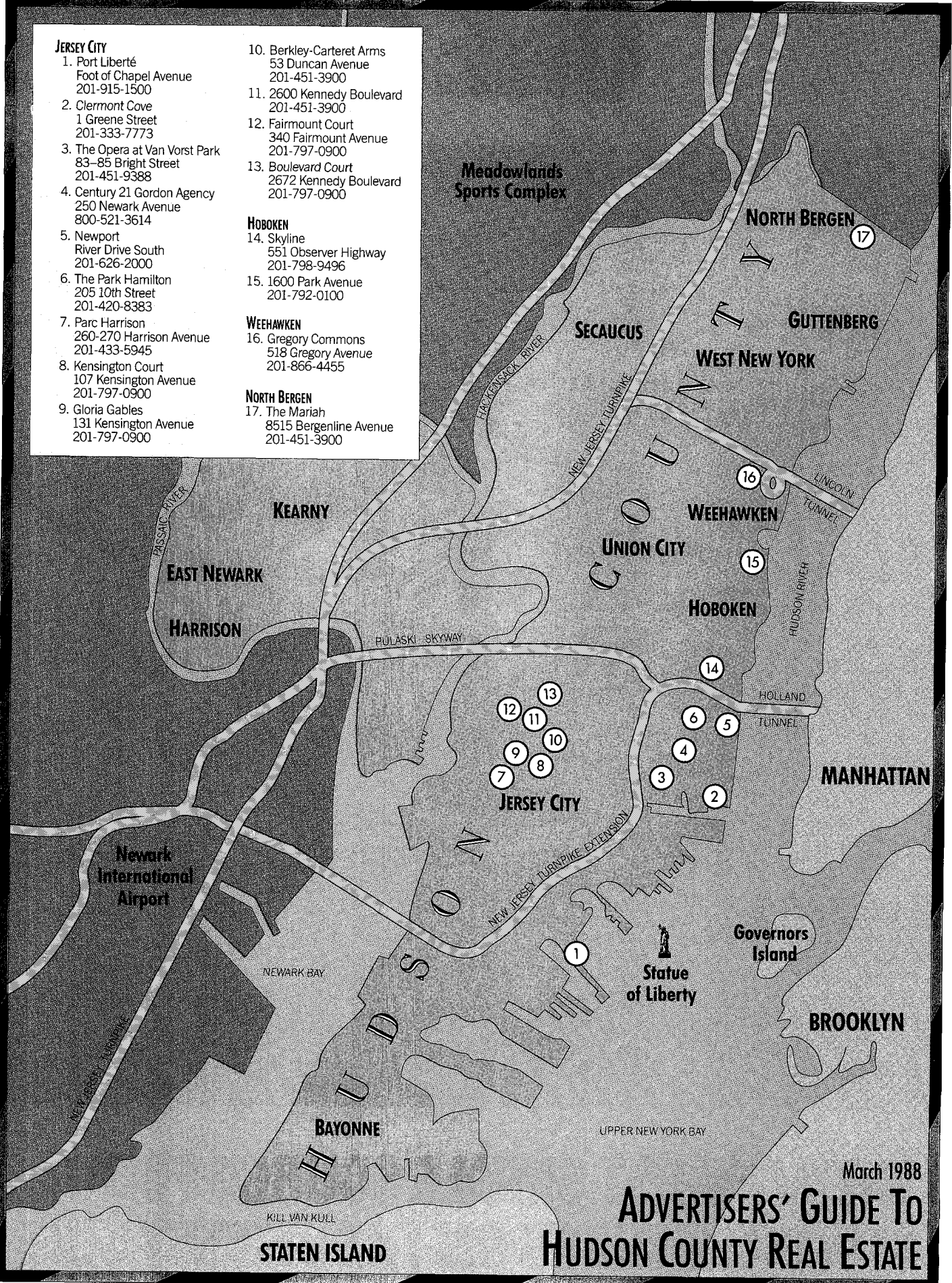
14. Skyline
551 Observer Highway
201-798-9496
15. 1600 Park Avenue
201-792-0100

WEEHAWKEN

16. Gregory Commons
518 Gregory Avenue
201-866-4455

NORTH BERGEN

17. The Mariah
8515 Bergenline Avenue
201-451-3900



March 1988

**ADVERTISERS' GUIDE TO
HUDSON COUNTY REAL ESTATE**

ONE SOURCE.

1. BOULEVARD COURT, 2672 KENNEDY BOULEVARD, JERSEY CITY. Pre-war gem, premier address. Opulent marble lobby. Generously sized 1, 2 and 3 BR Co-ops from \$35,000.

2. GIFFORD TOWERS, 2465 KENNEDY BOULEVARD, JERSEY CITY. Overlooking scenic Lincoln Park. Spacious, contemporary Studio, 1 and 2 BR Condos from \$54,000.

3. GLORIA GABLES, 131 KENSINGTON AVENUE, JERSEY CITY. Prestigious pre-war Jersey City's largest condo residences. Oversized lobby boasts ornate hand-crafted ceiling, ceramic floors, and arched windows overlooking the courtyard. 1, 2, 3, and 4 BR from \$85,000.

4. 107 KENSINGTON AVENUE, JERSEY CITY. Mediterranean style pre-war residence on a premier block. Commanding park views. Elegant tiled lobby and halls. Spacious 1, 2 and 3 BR Condos from \$67,000.

5. 340 FAIRMOUNT AVENUE, JERSEY CITY. Distinguished pre-war English Tudor. Oversized lobby, elegant halls. Large, airy studio, 1, 2, and 3 BR Condos from \$52,000.

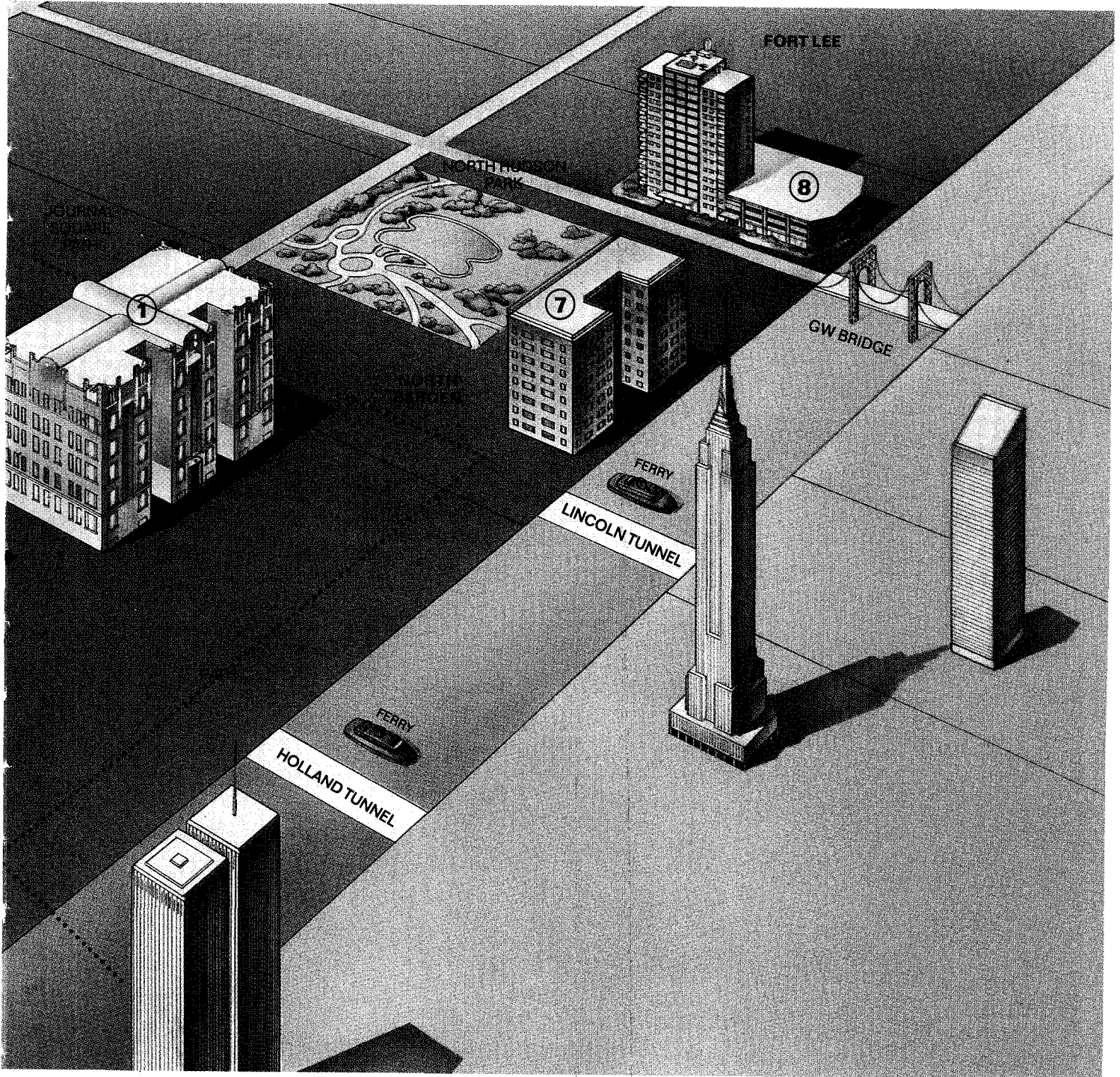
6. DUNCAN TERRACE, 37-39 DUNCAN AVENUE, JERSEY CITY. Dramatically set back among distinguished residences. Large Studios, 1 and 2 BR Condos with on-premises parking from \$60,000.

7. RIVER HOUSE, 8900 BOULEVARD EAST, NORTH BERGEN. High atop the Palisades overlooking the Hudson River and North Hudson Park. Breathtaking panoramas from oversized 1 and 2 BR Co-ops. On-site parking. From \$75,000.

8. LE CROSS HOUSE, 201 BRIDGE PLAZA NORTH, FORT LEE. Modern highrise in exceptional location overlooking the George Washington Bridge and upper Manhattan. 24-hour doorman, rooftop swimming pool, on-site garage. Studio and 1 BR (many with balconies) Condos attractively priced.

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CORPORATION

(201) 797-0900

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Voilà Port Liberté.

It's Port Liberté, the dazzling new waterfront community, 14 minutes to Manhattan by air private ferry. Sophisticated Gold Coast residences steps from your yacht, golf club and marina.

Condo units from 1,200 to 2,500 sq. ft. with 1 or 2 bedrooms, from \$225,000 to \$575,000. Call 609-945-1500 for an appointment to see an Sales Presentation. Open daily 10A-6PM.



Sponsor: Port Liberté Partners,
Foot of Chapel Avenue,
Jersey City, New Jersey 07305

Directions: NJ Turnpike, exit 14B; after toll booth turn left under highway, turn right at first light (Caven Point Road), continue to Port Liberté gate. From Holland Tunnel: Stay to right and follow signs to NJ Turnpike, proceed to exit 14B, then continue as above.

The complete offering terms are in an offering plan available from the Sponsor.

NEW JERSEY HUDSON COUNTY

Here is a selection from the many housing opportunities in Hudson County. The section on new buildings includes completely rehabilitated structures that were previously used for industrial purposes; unless otherwise noted, all buildings are condominiums or rentals. It is followed by a listing of buildings recently converted from rental apartments to condominiums or co-ops.

There are studios for as little as \$35,000 and penthouses for as much as \$1.8 million—with monthly charges often much lower than those of comparable apartments in New York. For those who don't know quite where to begin looking, the Century 21 Gordon Agency (800-521-3614) offers a free, 90-minute tour of the Jersey City area.

Prices reflect February's market and are subject to change. Not all of the unit types mentioned for each property may still be available. Services listed under "Amenities" may be provided on a fee basis and do not necessarily represent all of the services offered to residents. As a location guide, an advertisers' map appears on page 7A.

NEW BUILDINGS

JERSEY CITY

PORT LIBERTÉ

Foot of Chapel Avenue, Jersey City.
SALES: Nat Plorkin, 201-915-1500.
4-9 stories (15 buildings), 2-3 stories
(37 townhouses); 363 residential units total.
Ready for occupancy.

COST			
Unit	Sq. Ft.	Price	Common Charges*
1-bdrm	960	\$252-264K	\$613-627
2-bdrm	1,345-1,655	\$296-430K	\$758-965
3-bdrm	1,760	\$422K	\$985
Duplex penthouse			
3-bdrm	1,880-1,915	\$488-507K	\$1,096-1,114
4-bdrm	2,245-3,195	\$594-781K	\$1,284-1,739
5-bdrm	3,850	\$1,800K	\$3,200
Garden duplex			
3-bdrm	2,110-2,875	\$449-690K	\$1,091-1,533

*Real-estate tax included.

AMENITIES: Banquet/meeting room, catering, garage, 24-hour gatekeeper, health club with 40' x 70' swimming pool, pets allowed, intrusion alarms in apartments, audio-visual security system, 24-hour security guards, tennis courts, yacht club with marina. Wildlife preserve with jogging paths and gazebos. Private shuttle bus to PATH; 15 minutes to downtown Manhattan by ferry.

APARTMENTS: All: Balcony, marble bathroom, foyer. Some: Bathroom adjoining each bedroom, walk-in closet, formal dining room, dressing room, room-size entry gallery, fireplace, mahogany floors, teak-parquet floors, eat-in kitchen, pass-through kitchen, powder room, terrace, whirlpool bath, floor-to-ceiling windows.

CEILING HEIGHTS: 8'-18'.

CLERMONT COVE

1 Greene Street, Jersey City.
SALES: 201-333-7773.
9 stories; 116 residential units.
Ready for occupancy.

COST			
Unit	Sq. Ft.	Price	Common Charges
Studio	640	\$159-169K	\$314
1-bdrm	800-1,086	\$196-255K	\$249-382
2-bdrm	1,227-1,578	\$280-445K	\$339-512
3-bdrm	1,773-1,930	\$374-420K	\$445-587
Penthouse			
1-bdrm	1,067-1,287	\$353-488K	\$404-451
2-bdrm	1,668-2,038	\$550-805K	\$531-598
3-bdrm	2,287	\$753K	\$662
Duplex			
1-bdrm	1,413-1,495	\$343-354K	\$477-495
2-bdrm	1,905-1,958	\$530-590K	\$581-593

AMENITIES: Banquet/meeting room, concierge, doorman, valet dry cleaning, housekeeping services, limousine service, 9-story lobby atrium with glass-enclosed elevators, 24' x 42' outdoor swimming pool, video intercom. Adjacent to Liberty State Park. Ten minutes to midtown Manhattan via PATH; 20 minutes by bus or car.

APARTMENTS: All: Marble bathroom, carpeting, walk-in closets, oak-parquet floors, foyer. Some: Balcony, bathroom adjoining each bedroom, formal dining room, dressing room, room-size entry gallery, pass-through kitchen, powder room, study, whirlpool bath, floor-to-ceiling windows, knee-to-ceiling windows, wall-to-wall windows, wraparound windows.

CEILING HEIGHTS: 10'-14'.

The listings throughout this special advertising section have been compiled by New York Magazine with the help of developers, sales-and-marketing agents, and advertising and public-relations firms, and the magazine cannot be responsible for their accuracy. Nothing here should be construed as an offer to sell or a solicitation of an offer to buy any of the properties herein.

THE OPERA AT VAN VORST PARK

83-85 Bright Street, Jersey City.
SALES: Richard Cantor, Inc., Alan Goldschein,
201-451-9388.
4 stories; 8 residential units.
Ready for occupancy.

COST			
Unit	Sq. Ft.	Price	Common Charges
2-bdrm	1,410-1,650	\$235-295K	\$190-218
Duplex penthouse			
3-bdrm	1,730-1,870	\$370-380K	\$229-247
Triplex			
3-bdrm	1,650	\$325K	\$201

AMENITIES: Pets allowed, video intercom. Located in Van Vorst Park Historic District. Twelve minutes to midtown Manhattan via PATH.

APARTMENTS: All: Marble bathroom, original wood-beamed ceilings, walk-in closet, fireplace, washer/dryer, knee-to-ceiling windows. Some: Skylight.

CEILING HEIGHTS: 10'-20'.

NEWPORT: The John Adams
The George Washington
The Thomas Jefferson
The James Madison

35, 55 River Drive South,
30, 40 Newport Parkway, Jersey City.
RENTALS: Murphy Realty/Better Homes & Gardens,
201-626-2000.
21 stories (2 buildings), 33 stories (2 buildings); 1,504
residential units total.
Ready for occupancy.

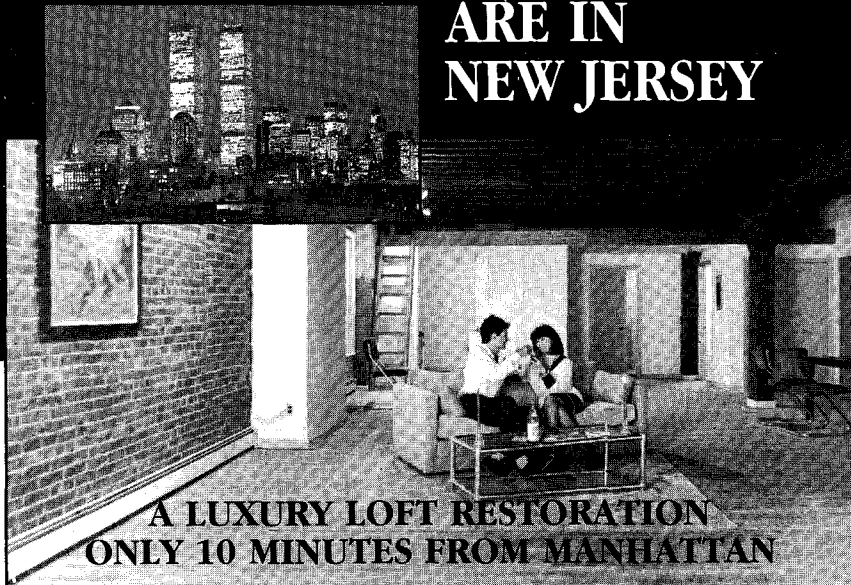
COST		
Unit	Sq. Ft.	Rent
Studio	502-550	\$765-830
1-bdrm	671-712	\$895-1,055
2-bdrm	962-1,010	\$1,130-1,475
3-bdrm	1,346-1,348	\$1,535-1,825

AMENITIES: Baby-sitting, concierge, doorman, valet dry cleaning, attended garage, 24-hour gatekeeper, helipad, health club with 30' x 50' swimming pool, limousine service, maid and valet services. Shopping mall, marina, and movie theater. Fifteen minutes to Manhattan via bus, car, ferry, PATH, or water-taxi.

APARTMENTS: All: Oak-parquet floors, oversize windows. Some: Balcony, walk-in closets, room-size entry gallery, foyer, pass-through kitchen, greenhouse windows.

CEILING HEIGHT: 8'1".

MANHATTAN'S BEST LOFTS ARE IN NEW JERSEY



**A LUXURY LOFT RESTORATION
ONLY 10 MINUTES FROM MANHATTAN**

*The
Opera
at
Van Vorst Park*

83-85 BRIGHT STREET, JERSEY CITY, N.J.

Void where prohibited by law, including New York.

**HUGE OPEN LIVING SPACES WITH
2 OR 3 BEDROOMS & 2 FULL BATHS,
1,625 TO 1,835 SQUARE FEET**

- Ideal for sharing
- Original wood beams/brick walls/ceilings up to 20' high
- Woodburning Fireplaces
- Breathtaking views of Manhattan skyline

201-925-3333

Discover a City Named Jersey! – on the Liberty City Tour

Save Yourself Weeks of Arduous Househunting!

Spend 90 minutes on our *free* historical motorcoach tour and discover a world of housing opportunities only minutes from Wall Street.

You'll be provided with housing descriptions, research, maps and price lists on literally dozens of available homes and investments – from deluxe new condominiums to charming turn-of-the-century brownstones. Homes to match all budgets and lifestyles.

The only way to househunt! An objective, one-stop-shopping approach for the busy home buyer or investor.

Tours operated weekdays & weekends. Call to reserve your seat.
1-201-433-4488 or, out of state, call **1-800-521-3614**.

LIBERTY CITY TOURS is a community service sponsored by

Century 21
GORDON AGENCY

Independently Owned Realtor

NEWPORT: The James Monroe



45 River Drive South, Jersey City.

SALES: Murphy Realty/Better Homes & Gardens,
201-626-2600.

34 stories; 443 residential units.

Projected occupancy date: Fall 1988.

COST				Common
Unit	Sq. Ft.	Price		Charges
1-bdrm	850-909	\$165-215K		\$176-216
2-bdrm	1,004-1,030	\$187-249K		\$204-247
3-bdrm	1,377	\$195-305K		\$235-313
Duplex penthouse				
2-bdrm	1,878-1,905	\$445-506K		\$449-489
3-bdrm	2,106-2,136	\$553-582K		\$541-563

AMENITIES: Doorman, valet dry cleaning, attended garage, 24-hour gatekeeper, health club with 30' x 50' swimming pool, helipad, laundry room on every floor, limousine service, covered parking, intrusion alarms in apartments, audio-visual security system, Centrex telephone system. Shopping mall, marina, and movie theater. Fifteen minutes to Manhattan via bus, car, ferry, PATH, or water-taxi.

APARTMENTS: All: Marble bathroom, walk-in closet, oak-parquet floors, oversize windows, wall-to-wall windows. Some: Balcony, bathroom adjoining each bedroom, walk-in closets, dressing room, room-size entry gallery, foyer, eat-in kitchen, powder room, terrace, washer/dryer, whirlpool bath, bay windows, wraparound windows.

CEILING HEIGHT: 8'6".

THE PARK HAMILTON

205 10th Street, Jersey City.

SALES: Merit Properties, Inc., 201-420-8383.

9 stories; 91 residential units.

Projected occupancy date: Summer 1988.

COST			
Unit	Sq. Ft.	Price	Common Charges
1-bdrm	750-900	\$150-180K	\$145-155
2-bdrm	1,000-1,300	\$190-250K	\$185-210
Penthouse			
1-bdrm	750-900	\$160-200K	\$145-155
2-bdrm	1,000-1,300	\$190-265K	\$185-210
Duplex			
Studio	550-650	\$115-140K	\$93-115
1-bdrm	800-1,600	\$170-195K	\$140-175
2-bdrm	1,500-1,700	\$215-275K	\$220-235

AMENITIES: Baby-sitting, doorman/concierge, valet dry cleaning, attended garage, health club, housekeeping services, limousine service, lounge, pets allowed, intrusion alarms in apartments, audio-visual security system, butler, maid, and valet services. Located in Hamilton Park Historic District. Walking distance to public transportation; 10 minutes to Manhattan via PATH; 15 minutes by ferry; 20 minutes by car.

APARTMENTS: All: Oak floors, foyer. Some: Balcony, bathroom adjoining each bedroom, walk-in closets, eat-in kitchen, pass-through kitchen, pantry, terrace, knee-to-ceiling windows, oversize windows, wall-to-wall windows, wraparound windows.

CEILING HEIGHTS: 8'6"-14'.

HOBOKEN

1600 PARK AVENUE



1600 Park Avenue, Hoboken.
SALES: Robert A. Ranieri Jr., George T. Vallone Jr.,
201-792-0100.
25 stories; 412 residential units.
Projected occupancy date: Fall 1989.

COST			
Unit	Sq. Ft.	Price	Common Charges
Studio	396-556	\$96-157K	\$106-148
1-bdrm	678-742	\$162-226K	\$204-234
2-bdrm	1,097-1,744	\$252-572K	\$303-623
Duplex penthouse			
3-bdrm	2,161-2,986	\$631-880K	\$797-841

AMENITIES: Automatic-teller machine, banquet/meeting rooms, concierge, doorman, attended garage, health club with solarium and

Setting The Standard Of Living.



Gold Coast offers New Jersey's largest selection of spacious prewar condominiums just minutes from Manhattan and Newport Center.

FEATURING:

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JERSEY CITY:

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2615 Kennedy Blvd. / 56 Glenwood Ave. / 821 Bergen Ave. / 115 Highland Ave.

WEST NEW YORK:

6201 Blvd. East / 435 53rd Street / 6401 Blvd. East

NORTH BERGEN:

8515 Bergenline Ave.

INVESTOR UNITS AVAILABLE WITH UP TO 50% DISCOUNT.

Gold Coast Realty 201-451-3900

Void where prohibited by law, including New York.

CLERMONT COVE
at One Greene Street

International Elegance...



A sumptuous waterfront highrise condominium residence with international flair that captures the essence of your lifestyle.

Artfully designed simplex and duplex models. All are ultra gracious, intelligent layouts.

Clermont Cove

Clermont Cove, One Greene St., Jersey City, NJ

For a personal appointment call:

1-201-333-7773

Sales Office Hours: 10 AM to 5 PM Daily, Noon to 5 PM on Sunday.

Directions: Holland Tunnel to NJ, make first left, follow to Montgomery St., left on Montgomery St. to Greene St., right on Greene St. to end — Clermont Cove and valet parking.

The complete offering terms are in the Offering Plan available from Sponsor.

28' x 50' swimming pool, laundry room on every floor, pets allowed, restaurant, video intercom, sun decks. Private shuttle bus to PATH; 10 minutes to Manhattan by shuttle bus, car, ferry, or PATH.

APARTMENTS: All: Bathroom adjoining each bedroom, parquet floors. Some: Balcony, marble bathroom, walk-in closet, dressing room, pass-through kitchen, terrace, washer/dryer, whirlpool bath.

CEILING HEIGHTS: 8'-10'.

SKYLINE

551 Observer Highway, Hoboken.
SALES: Falkin Associates, Richard Moss, 201-798-9496.
15 stories; 104 residential units.
Ready for occupancy.

COST			
Unit	Sq. Ft.	Price	Common Charges
1-bdrm	942-1,025	\$170-225K	\$174-225
2-bdrm	1,114-1,166	\$243-286K	\$240-251
Penthouse			
1-bdrm	1,025	\$240K	\$225

AMENITIES: Banquet/meeting room, concierge, health club with 14' x 26' swimming pool, valet parking, pets allowed. Private shuttle bus to PATH; 15 minutes to midtown Manhattan.

APARTMENTS: All: Parquet floors, whirlpool bath. Some: Bathroom adjoining each bedroom, walk-in closet, den, dressing room, foyer, pass-through kitchen, powder room, terrace.

CEILING HEIGHT: 8'2".

WEEHAWKEN

GREGORY COMMONS

518 Gregory Avenue, Weehawken.
SALES: Knob Hill Development Group, Ken Kaye, 201-866-4455.
5 stories (3 buildings); 177 residential units total.
Projected occupancy date: Spring 1988.

COST: To be determined.

AMENITIES: Banquet/meeting rooms, concierge, courtyards, doormen, attended garage, health club with 28' x 50' swimming pool, house-keeping services, limousine service, maid service, valet parking, pets allowed, 24-hour security guard, landscaped rooftop sun decks. Private shuttle bus to public transportation; 15 minutes to Manhattan by bus, car, ferry, or PATH.

APARTMENTS: All: Bathroom adjoining each bedroom, walk-in closet, oak floors, washer/dryer. Some: Balcony, marble bathroom, carpeting, formal dining room, dressing room, fireplace, foyer, eat-in kitchen, terrace, whirlpool bath, floor-to-ceiling windows, oversize windows, wraparound windows.

CEILING HEIGHTS: 16'-22'.

RECENT CONVERSIONS JERSEY CITY

110 MORRIS STREET

110 Morris Street, Jersey City.
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FEATURES: New kitchens and baths. Lincoln Park nearby. One-half block from buses to PATH and Manhattan.

PARC HARRISON

260-270 Harrison Avenue, Jersey City.
SALES: Gold Coast Realty, Lawrence Smoler, 201-433-5945.
Pre-war buildings. Condominium.
5 stories (2 buildings); 102 residential units total.
UNITS: 1-bdrm, 2-bdrm, 3-bdrm. Prices: \$76-150K. Common charges: \$125-356. Square feet: 500-1,451. Ceiling heights: 9'-10'.
FEATURES: New kitchens and baths, marble lobbies. Art Deco buildings. One block from Lincoln Park. One-half block from buses to PATH and Manhattan.

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7 stories; 68 residential units.
UNITS: Studio, 1-bdrm, 2-bdrm. Prices: \$54-136K. Common charges: \$114-257. Square feet: 475-1,067. Ceiling height: 8'.
FEATURES: New kitchens. Adjacent to Lincoln Park. Buses to PATH and Manhattan stop at property.

KENSINGTON COURT

107 Kensington Avenue, Jersey City.
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5 stories; 44 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm, 3-bdrm, penthouse. Prices: \$45-205K. Common charges: \$99-397. Square feet: 581-1,706. Ceiling height: 10'.
FEATURES: New kitchens. Mediterranean-style building. One-half block from buses to PATH and Manhattan.

GLORIA GABLES

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Built 1930. Condominium.
5 stories; 38 residential units.
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FEATURES: Courtyard, new kitchens. Adjacent to Lincoln Park. One-half block from buses to PATH and Manhattan.

2600 KENNEDY BOULEVARD



2600 Kennedy Boulevard, Jersey City.
SALES: Gold Coast Realty, Tujana Merriwether, 201-451-3900.
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10 stories; 114 residential units.
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FEATURES: Doorman, exercise facility, new kitchens and baths, renovated marble lobby, parking. Buses to PATH and Manhattan stop at property.

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53 Duncan Avenue, Jersey City.
SALES: Gold Coast Realty, May Chu, 201-451-3900.
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UNITS: 1-bdrm, 2-bdrm, 3-bdrm. Prices: \$119-195K.
Common charges: \$158-285. Square feet:
844-1,403. Ceiling height: 9'.

FEATURES: New kitchens and baths, marble lobby,
parking. Art Deco building. One-half block from buses
to PATH and Manhattan.

BOULEVARD COURT

2672 Kennedy Boulevard, Jersey City.
SALES: Jules David Realty Corp., 201-797-0900.
Built 1918. Co-op.
5 stories; 47 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm, 3-bdrm. Prices:
\$35-99K. Maintenance: \$238-700. Square feet:
350-1,106. Ceiling heights: 9'-10'.

FEATURES: New kitchens, marble lobby. Gothic-style
building. Walking distance to Journal Square PATH and
buses to Manhattan.

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340 Fairmount Avenue, Jersey City.
SALES: Jules David Realty Corp., 201-797-0900.
Built 1918. Condominium.
6 stories; 54 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm, 3-bdrm. Prices:
\$46-185K. Common charges: \$150-323. Square
feet: 459-1,512. Ceiling height: 9'.

FEATURES: New kitchens. Tudor-style building. One-
half block from buses to PATH and Manhattan.

THE MADRID

821 Bergen Avenue, Jersey City.
SALES: Gold Coast Realty, Richard Spears,
201-451-3900.

Built 1926. Condominium.
8 stories; 81 residential units.

UNITS: Studio, 1-bdrm. Prices: \$63-110K. Common
charges: \$99-225. Square feet: 360-821. Ceiling
height: 9'.

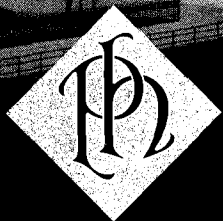
FEATURES: New kitchens and baths, renovated marble
lobby. Walking distance to Journal Square PATH; one-
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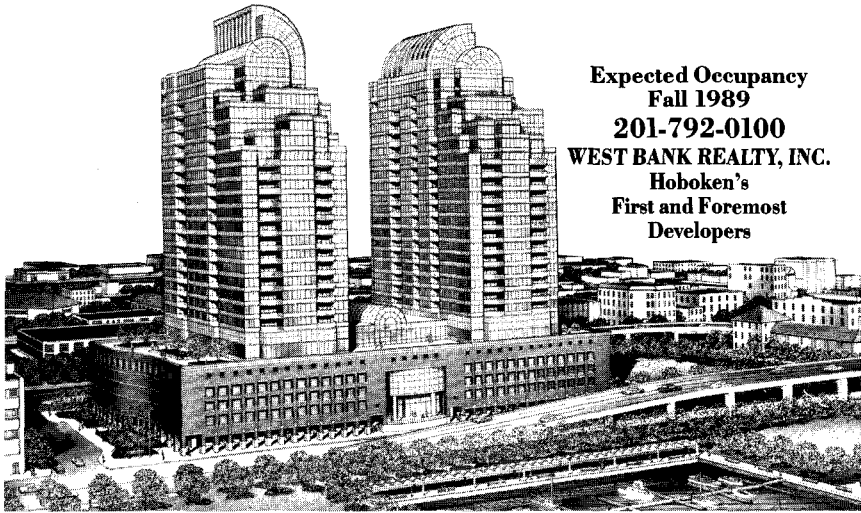
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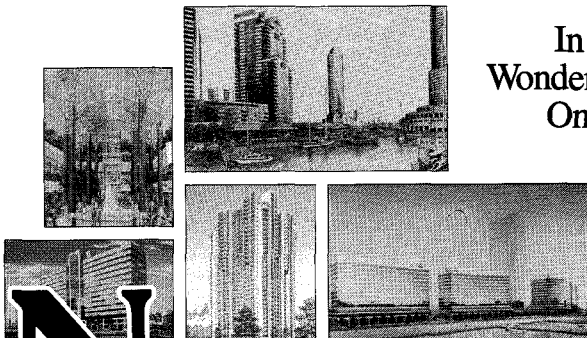
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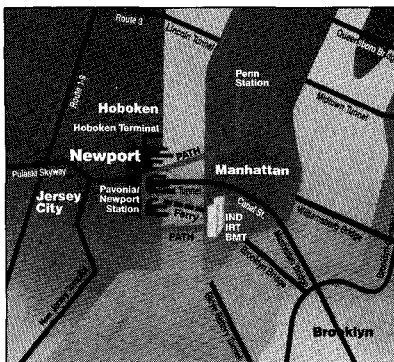
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UNITS: 1-bdrm, 2-bdrm. Prices: \$78-90K. Common charges: \$156-280. Square feet: 500-800. Ceiling heights: 8'6"-9'.

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UNITS: 1-bdrm, 2-bdrm. Prices: \$93-140K. Common charges: \$170-280. Square feet: 539-887. Ceiling heights: 8'-9'.

FEATURES: New kitchens and baths, parking. Adjacent to North Hudson County Park. Walking distance from express bus to Manhattan.

RIVER HOUSE

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SALES: Jules David Realty Corp., 201-797-0900.
Built 1954. Co-op.

8 stories; 120 residential units.

UNITS: 1-bdrm, 2-bdrm. Prices: \$75-110K. Maintenance: \$518-758. Square feet: 747-945. Ceiling height: 8'.

FEATURES: New kitchens, parking. Buses to PATH and Manhattan stop at property. Walking distance from ferry to midtown Manhattan.

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SALES: J. I. Sopher & Co., Inc., 201-662-0121.
Built 1971. Co-op.

10 stories; 215 residential units.

UNITS: 1-bdrm, 2-bdrm, 3-bdrm. Prices: \$103-194K. Maintenance: \$430-1,280. Square feet: 910-1,430. Ceiling height: 8'.

FEATURES: Balconies, doorman, garage, new kitchens and baths, sauna, outdoor swimming pool.

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7100 Boulevard East, Guttenberg.
SALES: J. I. Sopher & Co., Inc., 201-854-7811.
Built 1969. Co-op.

14 stories; 183 residential units.

UNITS: Studio, 1-bdrm, 2-bdrm, 2-bdrm duplex. Prices: \$75-183K. Maintenance: \$368-919. Square feet: 600-1,325. Ceiling height: 8'.

FEATURES: Balconies, doorman, garage, new kitchens and baths, sauna, outdoor swimming pool.

Movies/David Denby

SKIRTING TROUBLE

"...It's exasperating: Simon has softened his gentle comedy of Army life, *Biloxi Blues*, as if the audience couldn't take reality..."



R&R: Eugene meets Daisy (Penelope Ann Miller).

THE TAWNY AND AZURE *Biloxi Blues* IS easily the best-looking movie adaptation of a Neil Simon play. Working with cinematographer Bill Butler, Mike Nichols has softened the light for this memoir of the World War II period, blending colors, bringing out the contours of forties America. Parts of Gene Saks's movie version of *Brighton Beach Memoirs* (the previous installment in the Simon autobiographical trilogy) had a Norman Rockwell look; all of this movie looks ingratiatingly Rockwellish—a pretty-pretty visual scheme that makes perfect sense, since our hero undergoes no very great traumas. Eugene Morris Jerome enters the wartime Army a nice boy. He becomes a slightly wiser nice boy.

What's astonishing and exasperating about the movie, however, is that this rather gentle, serious comedy of Army life has been softened not just visually but *dramatically*—and by Neil Simon himself. Simon may have cut some things for reasons of length, but the effect of his trims and cuts, and of the major scene whose action he transposes from one character to another, is to further tame a play that lacked power and wildness to begin with. Simon the playwright had

provocative ideas but didn't go far enough with them; now he restricts them even further, making everything interesting seem almost half-hearted. The movie is perfectly pleasant, and the smooth professionalism of Nichols's direction—as well as of Paul Sylbert's set design and Ann Roth's costumes—is aesthetically gratifying. As a piece of moviemaking, *Biloxi Blues* is an immense improvement on such threadbare, mount-'em-and-shoot-'em adaptations as *Barefoot in the Park* and *The Odd Couple*, which were lighted as harshly as TV sitcoms. But Simon has made a stupefying mistake. He appears to think that the audience for movies is more genteel than the audience for Broadway plays—that we need to be protected from his devastating dramatic insights.

Having escaped intact from his mother's house in Brighton Beach, Eugene (Matthew Broderick) enters the wartime Army clutching his journal, a wisecracking Jewish boy without the slightest bit of sensual or social experience behind him. For Eugene, and for his fellow New York Jew Arnold Epstein (Corey Parker), the Army is an introduction to the exotic, threatening, *goyishe* world of chipped beef on toast, anti-Semitism (sometimes genial, sometimes not), physical discomfort, Gentile women. American-Jewish insularity and squeamishness are put on trial. The movie, like the play, is propelled forward by the sulfurous blasts emanating from Epstein's outraged digestive tract. Eugene, however, is pleasantly deflowered by a friendly prostitute (perhaps the kindest in the movies' long history of kindly prostitutes). At a dance, he meets a nice girl named Daisy.

Eugene's bunkmates in C Company, whose characters he evaluates in his journal, are presented with slightly hostile objectivity: There's the instinctual, crude, courageous Wykowski (Matt Mulhern), who is as well suited for the Army as Eugene and Epstein are unsuited for it; Wykowski's satellite, the belligerent, dumb loser Selridge (Markus Flanagan); the singing Carney (Casey Siemaszko); the sweet, honorable Hennessey (Michael

Dolan). A representative crew of common clay. The six men and their sergeant—Merwin J. Toomey (Christopher Walken), a manically inventive, possibly insane, disciplinarian—engage in the routine comedy of basic training. The men, grouching, bruise their noses doing constant push-ups for Toomey.

But Simon has less conventional things on his mind as well. The movie traces his groping toward writing as a career. Eugene's journal is read aloud (against his will), and he discovers that writing brings power; it *hurts* people. He and Epstein match their kind of strength—wit—against Toomey's authority. Consciously, Toomey sets himself up as the hammer that breaks the Jewish boys' homegrown sense of safety. He plays tricks; he's arbitrary, insinuating, baffling. Like every DI, he tries to destroy the recruits' sense of self and instill Obedience. Eugene, taking the easy way out, tries to accommodate him; Toomey, after all, is simply the personification of the Army at war. But Epstein fights back.

A man of principle, pedantic, infuriatingly logical, Epstein is the Jew as moral exemplar and crank; he lives by his pride in reason, even when reason makes no practical sense. He can be petulant and whiny, a hero who is also a pain in the ass. He hates Toomey's games because they attack the men's dignity. For a change, Neil Simon has got hold of something resonant here: The Jews have almost always put their faith in law and human rights as the best way of advancing Jewish integration into modern society. Maintaining "dignity" can be a matter of survival. In the Army, however, Epstein's demand is at war with the official code of obedience; he's too inflexible to see that the Army may have a point. But having set up this conflict, Simon drops it: Epstein's critique of the Army is never put to the test. In the play, Toomey and Epstein face off in a big scene that resolves their *personal* conflict, leaving the issues untouched. In the movie, this scene, toward which everything has been building, has now been altered so that *Eugene* (who has no particular beef with Toomey) has to face the malignant sergeant. Which makes no sense at all.

When Epstein gets in trouble, Eugene, who wants to be a regular guy, fails to

“...Christopher Walken’s tirades don’t fit his ironical manner; Corey Parker makes his character easy to dismiss as a twerp...”

stand up for him and then feels guilty about it. Epstein, who becomes Eugene’s conscience, may be the intellectual and uncompromising man that Neil Simon the popular artist rejected as a model for himself. In a key exchange, Epstein tells Eugene that he has to fight for what he believes in. But what should a playwright fight for? Perhaps nothing political, but Simon could fight for Epstein—fight, as an artist, for a certain kind of possibility in a man. And that he doesn’t do. In neither play nor movie does the conflict between the impractical but principled Jew and the sane but compromising one get the development it deserves.

And everything else raw has been moderated for the film. Epstein’s brutal monologue about being hung upside down in a toilet by two Army Jew-haters is gone; Toomey’s perversities have been reduced; the prostitute’s indifference to Eugene on their second meeting is gone; the upsetting summing up of what happens to the men in the war has been made much easier to take.

The casting reinforces the softness. Clean-cut Matthew Broderick, who has

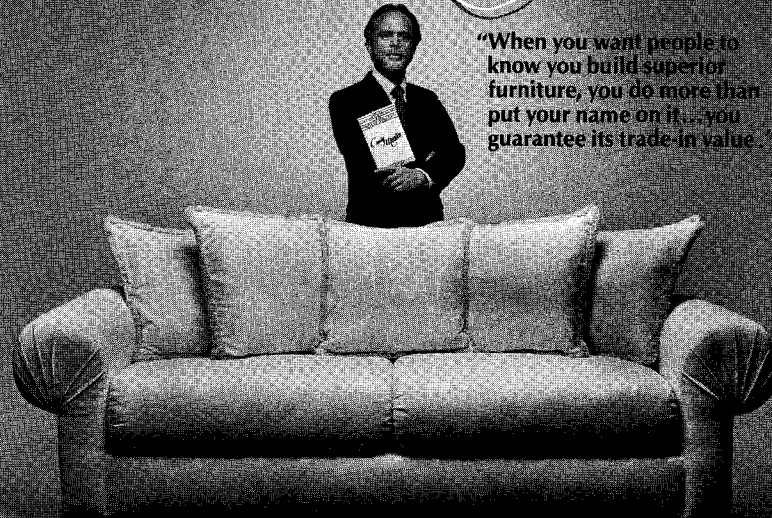
flawless timing and never pushes for a laugh, is a skilled, ingratiating Eugene. Corey Parker, as Epstein, purses his lips and uses his glasses as a prop rather than as an extension of his eyes—he’s theatrically schmucky-intellectual in the worst way, and he makes the character easy to dismiss as a twerp. As for Toomey, I didn’t see Bill Sadler onstage, but John Simon assures me he was powerful and effective. Christopher Walken does something unusual: He delivers Toomey’s bullying tirades in a fairly soft voice and with a twinkle in his eye. He seems to be saying, “I can rule because of my authority. You don’t need me to shout, do you?” But delivered this way—ironically—the crude words don’t always fit the manner. Walken’s Toomey seems a sophisticated, civilized man who wouldn’t hate Epstein and Jerome but would value them as a novelty. Walken does interesting things, but he lets the drama seep out. Nothing builds. The movie is beautifully made and charming, but it’s gutless; when it ends, it seems hardly to have begun. A more lightweight film couldn’t be imagined.

In brief: IN *Beatrice*, BERTRAND TAVERNIER’s attack on the myth of chivalry, God appears to have removed His grace from the landscapes of medieval France, which are dark, colorless, and sterile. A great lord (Bernard Pierre Donnadieu) comes home from the Hundred Years’ War without having experienced victory or even courageous defeat. The loving equanimity of his daughter, Beatrice (Julie Delpy), enrages him, and he sets about despoiling her. Despite several stunning scenes, the movie is anguished, clotted, hard to follow, and generally a failure. Directors determined to set us straight about something often become mad with high-mindedness. In *Beatrice*, there’s nothing to look at but the face and body of Julie Delpy, who is angelically perfect and a little dull... Richard Benjamin is the latest director to have stumbled over Alfred Hitchcock’s shadow. His thriller, *Little Nikita*, about an American boy who discovers his parents are Communist agents, is peculiarly unconvincing. However, Sidney Poitier, as a sympathetic FBI agent, acts with his old authority and looks amazingly young. ■

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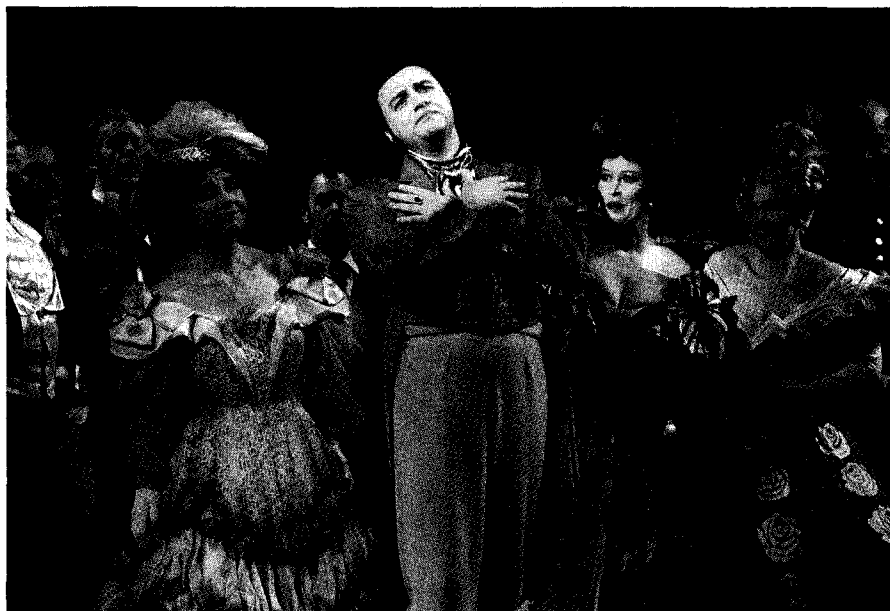
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RUSSIAN RICHES

"...The three-week festival—600 Soviet and American musicians, dancers, poets—is Sarah Caldwell's most grandiose scheme yet. . ."



INTRIGUE: Chichikov works his tax scam in Rodion Shchedrin's impressive *Dead Souls*.

ATTEMPTING THE IMPOSSIBLE, COURTING disaster, and—more often than not—making a dream come true, Sarah Caldwell and her opera company have been enlivening Boston's musical life for many years. This time, though, even her staunchest supporters shook their heads and said she had gone too far. **Making Music Together** is this indefatigable impresaria's most grandiose scheme yet, an ambitious American-Soviet festival—going on in Boston through April 2, God willing—billed as the largest cultural exchange ever to take place between the United States and the Soviet Union. (I can believe it.) Apparently, Caldwell has pulled it off once again.

No one seems quite sure how much music has been crammed into this three-week fiesta or who will actually come and listen to it all (new concerts were still being announced even after the festival had begun), but at last count there were around 85 scheduled happenings involving 285 Soviet dancers, musicians, composers, and poets, and an equal number of Americans. For those mainly curious about contemporary music in the Soviet Union, the key events have been the "profile concerts" showcasing the works of twelve living Soviet composers—Rodion Shchedrin, Alfred Schnittke, Sofia

Gubaidulina, Andrei Petrov, and Boris Tishenko are the names informed Westerners will most likely recognize—all of them present in Boston, some of them away from home for the first time in their lives.

Those concerts are the core events of Making Music Together, but there is plenty more to see and hear. Maya Plisetskaya is on hand with members of the Bolshoi and Kirov ballets; the Opera Company of Boston is staging the American premiere of Shchedrin's *Dead Souls*; the Boston Symphony under Seiji Ozawa has joined in; and folk singers and dancers and mimes turn up on nearly every street corner. The festival has even spilled over into the Massachusetts school system, which is sponsoring many educational programs and workshops. In the fall of 1989, the entire extravaganza moves to Moscow, where American artists will be the Russians' guests.

Caldwell's Soviet liaison in this triumph of *glasnost* and logistics is Rodion Shchedrin, a composer best known hereabouts for a series of ballets written for his wife, Maya Plisetskaya: *Anna Karenina*, *The Sea Gull*, *Carmen*, and *Lady With a Small Dog*. He also has a great deal of orchestral and instrumental music to his credit, much performed and highly praised in the Soviet Union, where

he is now considered Shostakovich's successor and the country's leading composer. He has certainly been a prominent musical presence in the festival, mainly for his opera based on Gogol's *Dead Souls*, an impressive piece of work and possibly the best opera to come out of Russia since Shostakovich's *Lady Macbeth of Mtsensk*, in 1934.

To most of us in the West, Soviet opera has meant, with some exceptions, either a flag-waving historical spectacular with bad movie music or a sentimental melodrama of contemporary life on the collective farm with bad movie music. Since these topics never really appealed to Shostakovich, he gave up writing operas early on, to our incalculable loss—though I suspect that the black humor of *Dead Souls* might well have tempted him back into the theater had the times been right. Music and politics are different now, and Gogol's novel passed into Shchedrin's hands. Fortunately, the composer has made the most of his opportunities and his talent, not only in effectively translating Gogol to the musical stage but also in providing the tale with a fresh, original, and inventive score.

The opera, like the book, plays on two levels. The main action centers on the adventures of the mysterious Chichikov as he travels from one landed estate to another, buying the "dead souls" of newly deceased serfs to save their owners an extra year of property taxation and to provide Chichikov with collateral to buy land himself. Gogol involves a host of grotesque characters in this ingenious tax scam as he paints a biting satirical portrait of nineteenth-century Russian society and tells us a thing or two about human vice and greed in general. Every now and then, though, there is a pause and an invitation to contemplate something simpler and perhaps more important: a coachman singing on a lonely country road, the keening voices of peasants in the distance, or simply a vast expanse of land—scenes of infinite serenity that contrast movingly with Chichikov's hectic intrigues.

Shchedrin illustrates all this with extraordinary skill and exactitude. The restless moods and gestural energy of his music clearly have their roots in Russian tradition—Mussorgsky via Shostakovich

“...This clumsy Met production treats *Così fan tutti* as a piece of trivial tomfoolery populated by six tiresome nitwits. . .”

and Prokofiev—but the composer welcomes any appropriate innovative suggestions from the past or present and smoothly absorbs them into the musical fabric with stunning technical facility and precision. Few characters in contemporary opera are so specifically or consistently personalized by purely musical means. Each is individualized and defined by his or her vocal category, melodic line, special declamatory devices, instrumental support, rhythmic and harmonic patterns—everyone except Chichikov, who is intentionally assigned no special musical personality of his own as he adopts the expressive manner of the poor soul he is conning at the moment. An invented folk idiom dominates the contemplative interludes—haunting lyrical passages enhanced by a chamber chorus in the pit, which sings in place of a violin section. An inspired score.

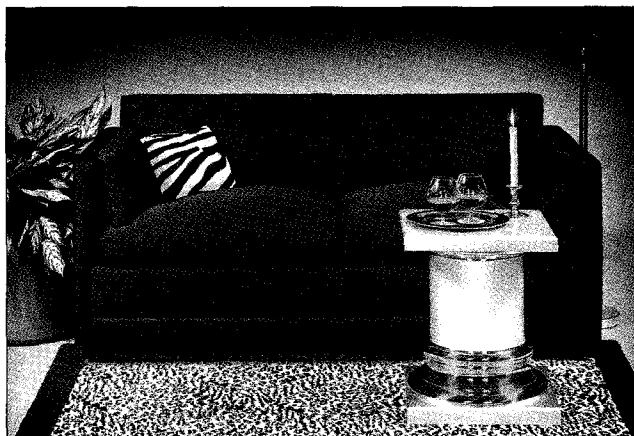
And an inspired production. Valery Levental's colorful two-tiered set—interior scenes below and the Russian countryside spread out above—is poetically apt, and Alexei Maslennikov's buoyant but incisive direction insists that singers behave like human beings rather than

caricatures. One of the Bolshoi's great character tenors, Maslennikov sets a superb example by singing the small role of Selifan the coachman, a symbolic figure who seems to carry all the woes of Russia in his little cart. The large Soviet-American cast performs expertly as one happy family, and Dzhanug Khahidze conducts the orchestra with sure hands and a glad heart.

THE MET'S DISHEVELED REVIVAL OF *Così fan tutte* makes a bad case for repertory opera. On opening night, it almost seemed as though six experienced singers had accidentally bumped into one another backstage and decided to improvise a performance. This may still be possible with sturdier operas, but not *Così*: There's no such thing as too much rehearsal for an ensemble piece as intricate and delicately balanced as Mozart's dark comedy of mate-swapping. The occasional mishap—furniture knocked over, mistimed entrances and exits, pesky hats that wouldn't stay put—could be excused, but the coarse and chancy blend of voices was harder to forgive.

This is a shame, since the basic materials showed promise. Supported by glorious orchestral playing and enthusiastically urged on by James Levine, this cast—Kiri Te Kanawa (Fiordiligi), Susan Quittmeyer (Dorabella), Dawn Upshaw (Despina), David Rendall (Ferrando), Håkan Hagegård (Guglielmo), and Carlos Feller (Don Alfonso)—is surely capable of better work; perhaps by now, the conductor has managed to whip it into shape. Even if he has, though, there is still a human drama to act out, and major improvements in that department seem unlikely. As staged by Graziella Sciutti, once a deft Despina herself, this clumsy production treats the opera as a piece of trivial tomfoolery populated by six tiresome nitwits, an approach I thought had been discredited long ago. Even played as a farce, the whole affair is crude, dispiriting, and unfunny—one more argument for a mini-Met. If that sorely needed smaller house ever materializes, perhaps the Met will finally be able to give intimate works like *Così fan tutte* the sensitive, careful attention they require.

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DIFFERENT DRUMMERS

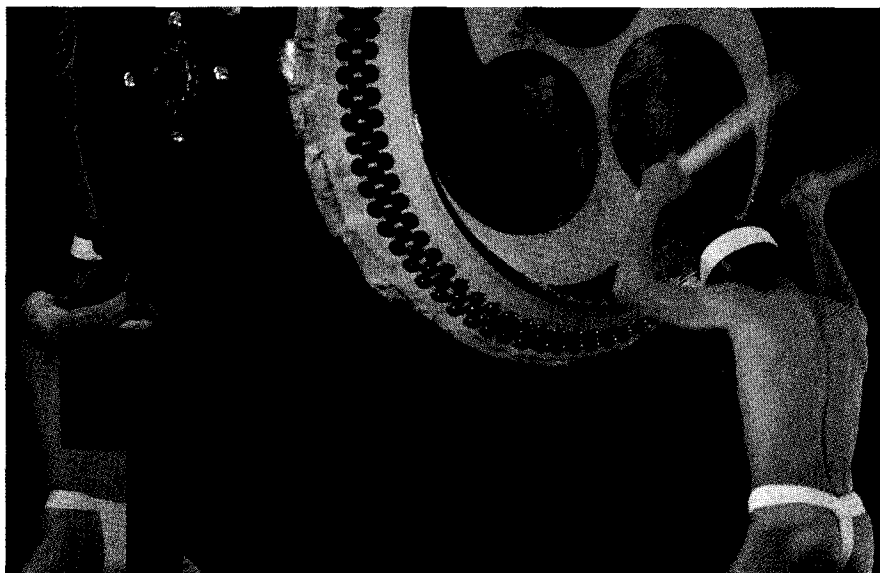
“...Kodo's virtuosity is similar to that of classical dancing at its most uncorrupted, the artist's ego subsumed by his performance. . .”

DRUMMING BEING ITS SPECIALTY, Kodo, the troupe of Japanese performers recently at the City Center, is not, strictly speaking, the province of a dance critic. The repertoire includes some minor skirmishes with mime and dance, but these are mere interludes to lighten the atmosphere between the serious onslaughts. The real connection between Kodo's work and dancing that has a rigorous technical base—such as classical ballet—lies in approach and intent.

Kodo's music is made on drums of all sizes—footstool to behemoth—seconded by gongs and cymbals, twangy strings, reedy flutes, and the players' primal cries. Working antiphonally or in near-mystical unison, the ensemble produces a dazzling range of effects. One number, Maki Ishii's *Monochrome*, for seven tenor drums, opens with soft, dull thuds—the sound of rain dripping steadily on a tin roof. Subtly but inexorably, volume and tempo intensify to an unbearable clatter: hailstorms, bombs. Faces impassive, the musicians proceed to even more complex gradations of sound and contrasts in rhythm. Finally, a quick, delicate patter, like rice grains spilling to the floor, swells ferociously, then cuts off abruptly at its climax, leaving you listening to terrifying silence.

Virtuosity, yes. But what we have here is a kind of “holy” virtuosity, similar to that of classical dancing at its most uncorrupted, where the artist's ego is subsumed by his performance. The idea at the heart of Kodo's drumming is to strike the instrument with controlled, extraordinarily concentrated force, the way a martial-arts practitioner splits a block of wood with a single blow of his bare hand. The purity and intensity of the act are, of course, psychic—spiritual, if you will—as well as physical.

The complete commitment of body and soul to the encounter with the drum—and the ecstatic state to which it can bring the performer—is most evident in the group's sensational closing piece. First, a 900-pound drum mounted on a lantern-rimmed float is assaulted by a pair of men stripped to G-strings to reveal the muscle and sinew such an adversary demands. The deep, hollow sound of the *o-daiko* and its physical reverberations penetrate the theater, like



OFFBEAT: Two Kodo drummers assault the o-daiko.

a heartbeat that has been externalized and amplified. Still, the real excitement is not aural but visual and kinetic; it lies in the clarity and power with which the human body, fused to a formidable club, produces stroke after relentless stroke until it releases the voices of angry gods buried under mountains.

Hard upon this, three other players leap to position before bass drums and, curved into an agonizing half-sit-up, eyes popping, mouths grimacing, pound the instruments in an orgasmic frenzy. Resting between bouts, they pass instantly into the imperturbable composure of profound meditation.

The Kodo musician's body is as much the instrument of his art as the drum he plays, and his training is based on this principle. The troupe lives communally on the sparsely populated island of Sado, in a rugged landscape of ocean and forest. Kodo's members follow a taxing daily regime divided between the practice of traditional theater arts and physical disciplines that promote dexterity, strength, endurance, and concentration—among them, long-distance running and yoga.

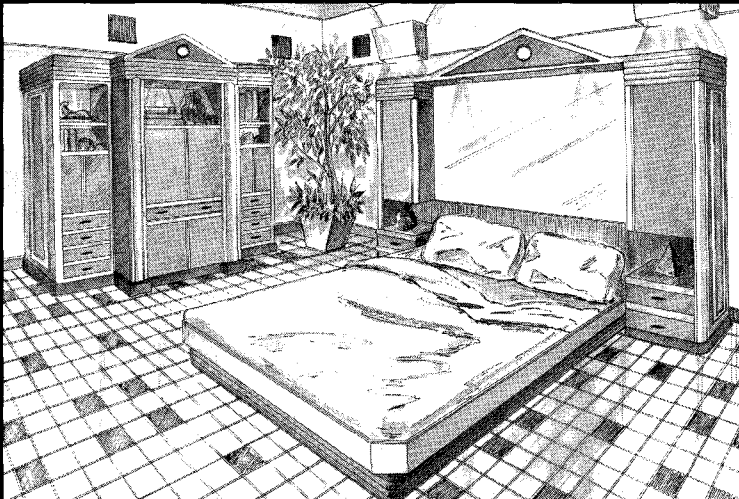
The isolation from the distractions of the ordinary world, the physical exercise to the point of self-mortification to which the Kodo performer submits himself—as both apprentice and professional—

in service of an ideal, find an equivalent in the process used to create a ballet dancer. Lincoln Kirstein, co-founder of the New York City Ballet and its attendant academy, and an eloquent advocate for a training method that is a cross between preparation for the Olympics and the priesthood, would feel right at home on the island of Sado.

EVEN GENIUSES HAVE THEIR OFF SEASON. Set against the rich retrospective *Merce Cunningham* offered recently at the Joyce, his latest works, *Carousel* and *Eleven*, look like empty exercises. They are, of course, pleasurable for their superb dancing, and inevitably marked by Cunningham's refined perceptions of space and time. Beyond that, there's not a lot to be said for them.

The subject matter of *Carousel*—if one dare mention anything so middlebrow in discussing a Cunningham work—is the nature of a dance company, an issue the choreographer has explored from several angles in the past decade. The New York premiere of *Carousel* followed a performance of the 1982 *Quartet*, a dark, haunting dance—Cunningham himself plays the fifth role, the one ignored in the title—that capitalizes on the disparity in age and agility between the choreographer and four of his performers. Moving

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in the shadowy background, he appears to be a half-demented magician, animating exquisitely capable bodies that are, perhaps, specters existing only in his imagination. When he disappears at the penultimate moment, the dancers our eyes have feasted on are suddenly bereft of everything—steps, energy, direction, volition.

Cunningham is absent from the stage in *Carousel*, where he proposes his band of dancers as a run-down troupe of peripatetic entertainers, a tawdry circus act. Dressed (by Dove Bradshaw) in a post-modern version of picturesque rags and tatters and possessed of a repertoire of minor feats, they're game—and morally admirable—in their tired yet persistent pursuit of their trade.

Props—which, along with changes of clothing, are clues that Cunningham is aiming for humor instead of wit—are used to reinforce the popular-entertainment motif: long coils set up as rings to contain specialty acts; a red cloth (unfortunately translucent) meant to conceal the mechanics of the most elementary illusions. The movement is generic Cunningham stuff done in very short takes, often with a sly wriggle. Takehisa Kosugi's score, a collage of stray bits and pieces, among them whooshes and ear-splitting drones, is called (I hope with some irony) *Rhapsody*.

Robert Ashley's score for *Eleven* is more memorable, partly for its whimsy, partly for its peculiar intrusiveness. It consists of two voices—the first heavily French-accented, the second overlapping it like a simultaneous translation—chanting phrases that have little apparent relation to one another. Any effort to extract sense from the auditory element must be so concerted, there's no attention left for the visual. Over the years, Cunningham has worked to convince us that sight and sound impressions can co-exist meaningfully in a dance without intentionally meshing; here we get them engaged in a war of the worlds. The intermittent spells of silence come as a relief.

Ashley's contribution is called *Problems in the Flying Saucer*; the choreography gives us Cunningham on automatic pilot. He deploys familiar materials—imperial leg extensions; frisky little jumps; straight-legged, space-eating leaps—without creating a context in which they seem inevitable. A few images are haunting: a line of dancers, immobile as pillars; a leitmotiv of poses in attitude, that ballet basic strangely transformed by a gravely bowed-over torso or a hand that reaches down to the floor to rest on its knuckles. Overall, though, the dance lacks a driving impulse. As for William Anastasi's outfits—paint-splotted jerkins and trousers over washed-out gray unitards—they should be jettisoned without delay.

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WHAT'S FOR DESSERT

"...Dessert and after-dinner wines are rounding out more meals. 'Wall Street loves port,' according to one cellar master..."

"I'VE SOLD SEVERAL CASES OF CHÂTEAU d'Yquem—a glass at a time," says Jay Wolmer of the Soho Kitchen and Bar. Wolmer's experience is just one example of the increased popularity of dessert and after-dinner wines in restaurants around town. First, the neutral and nondescript house wine was replaced, in many establishments, by a choice of distinctive red and white wines. Now the wine-by-the-glass approach has expanded to dessert wines as well.

"The mood of the public seems to be changing from liqueurs to dessert wines," says Georges Brigueot of Le Périgord, who offers wines as different as 1979 Château Suduiraut from Sauternes and 1968 Quinta de Vargellas port. "Many of our customers now drink less cognac and liqueur, but they're looking for something to round out the meal," says Christopher Sebes of Sign of the Dove, which serves two California Muscats—Quady Elysium and Robert Mondavi Moscato d'Oro—among other dessert wines. And at the Post House, Danny Thames sells 25 glasses a night of 1975 vintage port at \$11 and \$13. "Wall Street loves port," he explains.

Of course, these restaurants (and many others) offer a selection of cognac, armagnac, calvados, framboise, and other brandies, but the current popularity of dessert wines is impressive. One of the first restaurants to feature sweet wines was Carolina. Its presentation—a special menu that lists desserts on one page and dessert wines on the other—has been emulated by others, but the restaurant's all-American selection comes only in bottles and half-bottles, not by the glass.

Today, the choice of wines by the glass ranges from light young wines with only 6 or 7 percent alcohol to powerful, aged fortified wines with 20 percent alcohol. Sauternes is certainly popular: Aurora, Arcadia, and the Union Square Cafe offer Raymond-Lafon 1981, Chez Louis has Rayne-Vigneau 1979, and Maurice has La Tour Blanche 1976. Muscat de Beaugues-de-Venise, a very sweet, aro-

matic, fortified wine from vineyards in the Rhône Valley, is found at Rakel, Tastings, the Gotham Bar and Grill, and several other places.

Among the more unusual selections are Coteaux du Layon (a Chenin Blanc from the Loire) and Banyuls (a portlike wine from France's Mediterranean coast), both at Montrachet, whose owner, Drew Nieporent, tries to offer "something different." Other choices around town are Quady Esencia, an intense California wine made

three-ounce portions of sweet wines rather than the usual five-ounce serving of house wines, but value is not as important to sweet-wine consumers as the chance to try some fine wines without investing in a bottle. One of the most popular dessert wines at the Water Club is 1975 Château d'Yquem at \$25 a glass. "People want to try it," says beverage manager Sam Correnti, "but they don't want to buy a bottle for \$195." The 1975 Yquem is also available at Tastings for \$22, the 1981 at Maurice for \$23, and the 1980 at the Soho Kitchen for \$10.

Those looking for old vintage ports can stop in at the Quilted Giraffe, where the 1960 Warre is \$26, or at the Gotham Bar and Grill for a glass of 1963 Grahams at \$25. If you want something even older by the glass, Felidia has an 1863 Solera Bual Madeira for \$35.

The problem with serving wine by the glass is how to keep the wine fresh once the bottle has been opened. Some restaurants use a Cruvinet or other system that replaces wine with nitrogen. A number of places now use the Vacu-Vin, a simple plastic device that, used in conjunction with a rubber stopper, pumps the air out of an opened bottle. Others trust to luck, pointing out that sweet wines are more stable than dry

ones (sugar acts as a preservative) and that fortified wines, such as port, are less susceptible to spoilage than table wines.

Serving vintage port by the glass poses an additional problem because of the heavy sediment that accumulates in the bottle. Most restaurants decant the wine, rinse out the bottle, and pour the wine back in. A few "pour very carefully," but if you're served a \$10 glass of port with sediment, you're entitled to send it back, as you would a dirty fork or a chipped wine-glass.

Vintage port seems the most widely available of all sweet wines, and several restaurants offer a varied choice. The Four Seasons has eight wines, including 1975 Dow, Graham, and Sandeman at \$9 and, at \$12, 1970 Burmester and 1960 Kopke. The



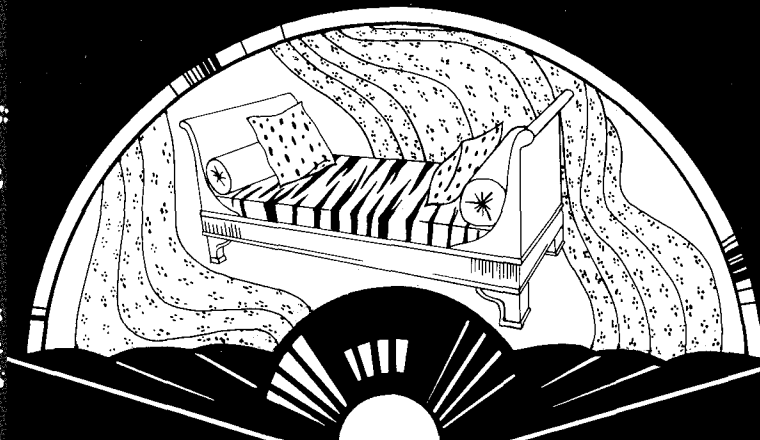
BY THE GLASS: The Union Square Cafe has a rotating wine selection.

from Orange Muscat, at the Water Club; a concentrated Gewürztraminer 1983 Vendange Tardive (late harvest) of Hugel, from Alsace, at Sign of the Dove; a semi-sweet Jurançon, from vineyards east of Biarritz, at Le Coq d'Or and Maurice; a Botrytis Napa Valley Sauvignon Blanc from Bernard Pradel, at the Gotham Bar and Grill; a light, delicate Moscato d'Asti from Piedmont, at the Union Square Cafe; a 1985 Quarts de Chaume, from the Loire, at Arcadia; a late-harvest Clos du Bois Gewürztraminer, from Sonoma, at Tastings; a twenty-year-old Marsala at Felidia; and, at the Soho Kitchen and Bar, a still-lively 1964 Anjou Blanc from the Loire and a 1983 Eiswein from the Rheingau.

Most of the restaurants serve two- or

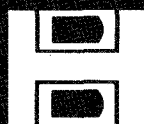
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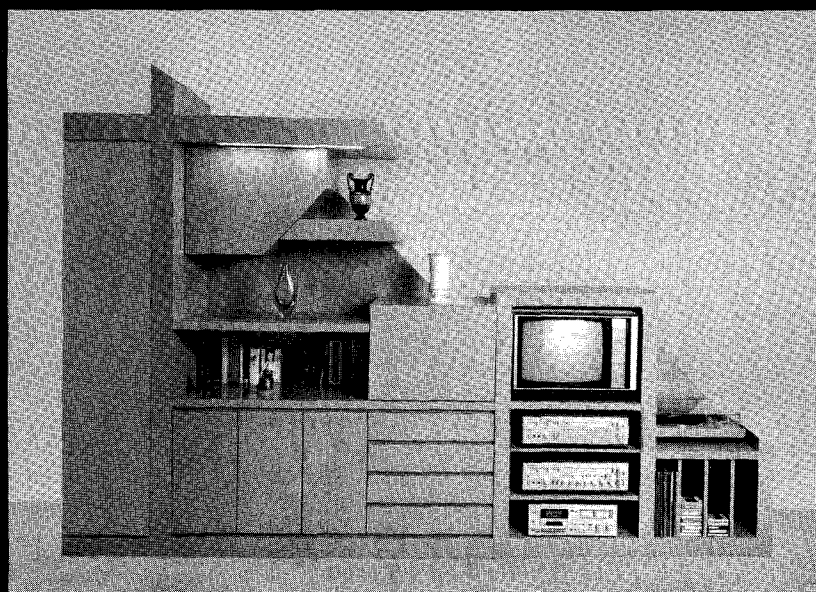


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Quilted Giraffe serves 25 glasses a night of such labels as 1963 Croft at \$21 and 1970 Dow, Fonseca, and Taylor Fladgate at \$15 to \$17. "Everyone gets a cheese plate here as part of the menu," explains owner Barry Wine, "and that gives many clients all the excuse they need to enjoy a glass of port."

At Rakel, popular choices include 1977 Croft at \$8 and the 40-year-old Taylor Fladgate tawny at \$18. At Aurora, where one can also enjoy a selection of desserts at the handsome marble-topped bar, port choices include 1970 Croft at \$15 and 1977 Sandeman at \$10. At Tastings, which is a wine bar as well as a restaurant, the selection of vintage ports includes 1970 Niepoort at \$9, 1963 Croft at \$18, 1968 Quinta de Vargellas of Taylor Fladgate at \$11, 1970 Rebello Valente at \$7, and 1975 Quinta do Noval at \$8. And an excellent value can be found at Chez Louis, where a half-bottle of 1977 Warre costs \$21.

Although many restaurants now offer several sweet wines by the glass, a few have made a specialty of this practice. The Union Square Cafe has a rotating selection of twelve distinctive dessert wines plus half a dozen vintage ports. The wines, most of which cost \$4 to \$6.50, include a Malvasia delle Lipari, from islands off the coast of Sicily; a 1979 Vin Santo from Badia a Coltibuono, a Tuscan wine aged in small, sealed barrels for a minimum of six years; a late-harvest Scheurebe from Joseph Phelps; and a semisweet Loupiac, from Bordeaux. Also available are the unusual Torcolato of Maculan at \$7, Yquem 1981 at \$17, and a Botrytis Riesling from Petaluma, in Australia, for \$9. The most popular choices are a Moscato d'Asti at \$4 and Château Raymond-Lafon 1981 at \$6.50. Owner Danny Meyer originally served *biscotti*, hard almond- and hazelnut-flavored cookies, with the Vin Santo; he now serves these popular cookies, which are meant to be dipped in the wine, with all the sweet wines.

At Felidia, there are a number of 1963 ports at \$30, including Croft, Cockburn, Dow, and Taylor Fladgate, as well as a selection of 1970s, 1975s, and 1977s at \$12 to \$15; only six or seven ports are open on any given evening, however. The choice of sweet wines includes, in addition to aged Marsalas and old Madeiras, a number of half-bottles, among them the Torcolato of Maculan, the Vin Santo of Capelli, and the Recioto di Soave of Pieropan at \$25 each.

At the Water Club, the special dessert-wine list includes a semisweet sparkling wine from the Napa Valley, the Cremant of Schramsberg, at \$5.75, and the 1986 Muscat de Beaugues-de-Venise of Jaboulet at \$4.75. The extensive port selection includes such 1963s as Warre, Quinta do Noval, and Fonseca at \$19.50 and the 1970 of Sandeman, Warre, and Taylor Fladgate at \$12.50.

The Insatiable Critic/Gael Greene

ROOMS OF THEIR OWN

“...We are purring over the splendid fish stew at Eze, under the spell of Gina Zarrilli, whose food is zesty and straightforward...”

“WOW, REAL FOOD.” MY FRIEND, A RECENTLY retired Gold Medalist in Uphill Gluttony, is thrilled. And I am, too. Do I seem a bit cranky lately? If I’m served one more anchovy stuffed with a blueberry on wild Peruvian mosses, I’m calling Amnesty International.

We are purring over the splendid fish stew at *Eze*, under the spell of Gina Zarrilli, whose food is zesty, robust, and straightforward. Serene behind lace curtains, tended by a staff this professional and unobtrusive, I can close my eyes and imagine we are in the dining room of a gifted home cook who has traveled far and fallen in love with couscous, cassoulet, cumin.

It took grit and many detours before Zarrilli alighted here after making a grand splash at the now-defunct Roxanne’s, just a few blocks away, and then debarking. “It had to be Chelsea,” she says, loving the neighborhood, loving that it’s not yet been gentrified.

Aglow and inviting from the street, a strip of dim and squalor, the room itself seems stark, cool, faintly funereal, the shadow of a giant floral bouquet on the ceiling of the bar its only grace—though the recent addition of a tinted candle on each of the far-apart tables definitely helps. Clearly it is all linked to a somber vision, the elusive colors of the walls tied to the homely hues of the upholstery—visual Valium. Battered refugees from the din-and-dither feederies may welcome the silence and pallor.

Having been forced to accept a 7:30 reservation though requesting 8:30 or nine, I am sulky. The room is empty. As I watch the crowd trickle in, it becomes clear the house is trying to stagger the crush, perhaps wisely. Tables will not turn. No one is waiting at the bar to threaten your lazy coffee hour. And quickly, the irresistible warmed Tom Cat Bakery bread, the good butter in its small oval ramekin, the chef’s offering of gravlax with honey mustard in a puff of pastry, and a fruity country red Bourgeuil from the Loire (\$17) chase away any lingering gloom.

Gourmand senses are focused in contentment on hearty peasant soups—warming white bean with a trail of preserved duck and escarole, or ratatouille purée enriched with cream, islands of ol-

ive and toasted pine nuts bobbing. The \$38.50 menu evolves weekly. But luscious butterflied quail with crisped couscous, chicken livers with pecan-studded wild rice, and an ethereal marinated trout, its tail proudly aloft like a vintage Cadillac fin, are recurring pleasures. Contrived flights of whimsy are blissfully rare, though the blintz of duck confit and green apple on a nest of cabbage is a joke with no punch.

Gina Zarrilli’s Provençal fish stew is a miracle of tenderest scallops, squid, lobster, shrimp, and mussels in a powerful broth with strings of carrot, turnip, and leek, and garlic-infused aioli heaped on croutons. Impeccably roasted red snapper for two, plump with couscous and glazed with saffron cream, arrives whole on a long oval platter. A thick fillet of swordfish is tremulously rare and perfumed with lemon and rosemary. A trencherman’s ration of first-rate cassoulet buries garlicky sausage, preserved duck, pork shoulder, and melting lamb shanks in ever-so-slightly al dente white beans.

The chef’s butter-tender filets mignons salted with olives and capers could revive a passion for red meat. Thyme and garlic-onion jam flavor elegantly manicured baby lamb chops on a crackle of potato. Only the venison lacks zip—tasteless cuts of loin served with wild rice and cranberries, or noisettes overwhelmed by a fiery pepper sauce.

Ask for cheese (\$6.50 as an extra, no charge if ordered instead of dessert) and share it with the table—a generous sampling of blue goat cheese from Vermont, asiago, and chaumes, with grapes and green apples. If you’re like me, you must taste dessert, too—warm crème brûlée with a rich ginger cookie, mille-feuilles of grapefruit on pastry cream or tangy



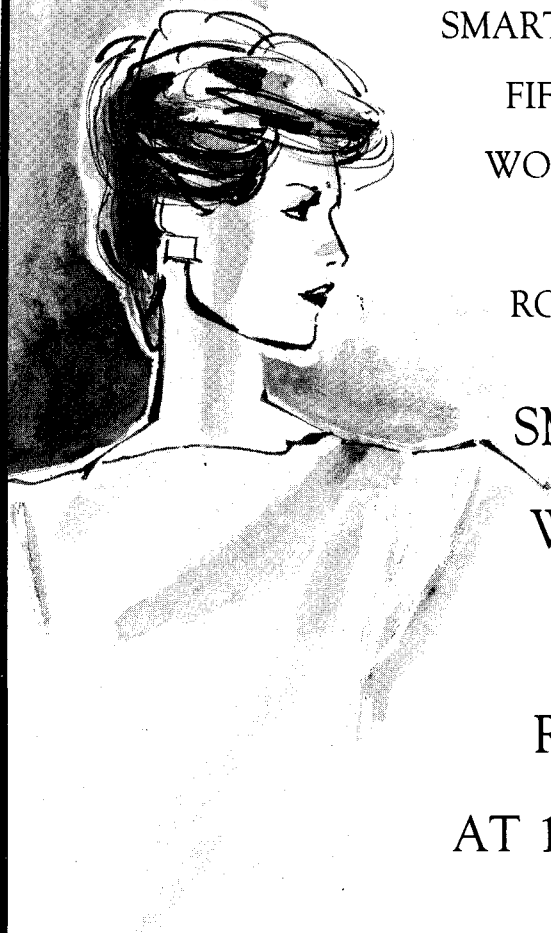
EZE: Gina Zarrilli with her couscous-stuffed snapper for two.

lemon curd, coffee-soaked chocolate genoise layered with chestnut and chocolate buttercreams, profiteroles of espresso ice cream on a puddle of deep, dark chocolate... followed by candied grapefruit rind, truffles, caramelized pecan nibbles, and coconut tuiles.

Zarrilli never planned to be a cook. When she got bored waiting tables and tending bar to pay the rent, she drifted into the kitchen at Chanterelle and found her métier. Later, she apprenticed in the kitchens of the Quilted Giraffe and Glorious Food. It was while studying and teaching aikido in the south of France that she discovered Eze. “I love the village, and I love the sound of the word,” she says. “And it suggests the Mediterranean—so I can play with the flavors of Morocco, southern Italy, Spain.” Zarrilli’s fans exploring Eze in Chelsea will be pleased she has found a tranquil room all her own.

Eze, 254 West 23rd Street (691-1140). Open Tuesday through Saturday 6 to 10:15 p.m. A.E., M.C., V.

ADMITTEDLY, *Mondial* HAS THE MUST-make-it jitters. I’m guessing that’s what provokes the self-conscious attitude and the menu’s poetic pretensions. Perhaps



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with time and a measure of acclaim, Jonathan Eismann will relax. Alas, it's not always easy to say whether a chef just doesn't know when to stop or is too nervous to stop even when his good taste tells him he should. The last thing a wonderfully nutty sweetbread fritter needs is a grainy lobster sausage, especially when it already rides on a nest of tarragon noodles tart from a Chardonnay cream sauce. If you flee in a snit, you'll miss some marvelous eating.

Too bad Mondial's four partners didn't put a little of that rococo on the walls. Once you move past the handsome burlled-ash entrance and bar, the room seems uncommitted, bare. Two tall bursts of flowers and an abstract oil or two fail to warm. Happily, daylight and the blur of traffic through picture windows perk up the house, turning night-time's dull tweed carpet a pointillistic blue-gray.

Is the dining-room crew embarrassed—or calculatedly wry? I realize our waiter has to interpret the menu's "clear lobster broth with red silks" three times because our noisy group is so busy chattering. "Red silks" are swirls of salmon roe—a New England egg-drop soup. "There is one small problem for those with discerning palates," he announces. "We have only adult leeks tonight, not small leeks." And what is this on the butter dish? Strawberry butter? Foie gras? Lard? "It's Cabernet butter and plain butter with chives pressed between." Would I be slightly more amused if the butter-butter were better butter?

Haute airs at these prices (entrées \$14 to \$28) require a chef's offering to begin. It might be a dab of "home-smoked" salmon on an oyster waffle (no taste of oyster) with a smidgen of crème fraîche and dots of caviar. (And if that's too minimal for you, there's a tiny red-pepper heart and a leash of chive on the plate, too.) It might be spinach-and-goat-cheese ravioli on basil butter (very salty) with more "home-smoked" salmon on toast and a curl of salmon skin. "Reminds me of a dish at school we used to call toenail pudding," an English guest observes.

Bored with California cliché after his years under Richard Krause at Batons and a stint at Fandango—"I leave it to those who do it well"—Eismann looks for inspiration to his rustic New England heritage.

We've confronted eleven clevernesses and we haven't even ordered yet. But don't go. Even if you're slightly put off because the namby-pamby lobster broth doesn't "ignite your appetite for everything else," as the waiter vowed. Even if you don't love clouds of leaking fluff (the pitiful oyster soufflés), the "crisp" lamb-and-vegetable dumplings that aren't

crisp or memorable, or the idea of an oyster on a vapid pancake (though the sea-urchin sauce is sublime). Even if the *faux* ravioli doesn't amuse and the cromesquis of foie gras, tiny crumbed croquettes perfumed with truffles and wrapped in a napkin, lack the voluptuousness of the prototype you tasted in Burgundy (and look like five little rabbit turds). Don't give up. Start with panfried sweetbreads or lovely "mixed lettuces and freshly picked herbs."

All the gimcrackery in his larder can't spoil Eismann's exquisite sea scallops, heady with sweet oak smoke in a vinegar-edged butter sauce with deep-fried slivers of parsnip, or meticulously grilled sea bass nuzzled against briny clams and the earthiness of roasted fennel. Tender and flavorful venison noisettes are wrapped in bright-green Napa cabbage and presented with a flourish of fried potatoes and a rosemary-and-black-pepper-flecked tuile—an Easter bonnet in its sticky port sauce. Crisp and tasty chicken is shockingly simple. My guest loved his halibut with chanterelles but thought the sautéed red mustard greens tasted like begonias. Inedible. Perversely, their bitterness seemed delicious to me.

At lunch (prix fixe \$25; à la carte, appetizers \$6 to \$10 and entrées \$10 to \$19), the room is lively. There is an elegant, delicious soup—half sorrel, half tomato, with puffed croutons—"pepper seared" beef on cilantro-spiked cabbage, and a gorgeous still life of delicate lobster and furls of smoked tuna with a warm lemon-pepper vinaigrette. Moist nubbins of chicken and root vegetables in a vibrant cream sauce fill a crisp tart shell with two pastry sails, and it's hard to believe the wonderful grilled salmon with ribbons of vegetable in lemongrass butter could have only 490 calories.

There is something on the wine list in almost any category you can imagine, all wildly disorganized. A slightly chilled Chiroubles might keep you cool for just \$16.

Of course there will be a farewell gift of cookies, but don't miss warm caramelized apple—slices and purée—in a maple-sugar crust, or a sesame-ginger "taco" equally good with plum or Jack Daniel's—chocolate ice cream. A splendid lemon tart comes with snippets of candied lemon and lime rind. Bittersweet-chocolate cake can be dry, but the opera cake is a jewel. Curly of white chocolate scattered about don't activate my overload alarm, but I do hope Eismann will soon feel secure enough to discard leathery salmon-skin clippings forever.

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STRICTLY FROM HUNGER

“...There is a kind of visual rant or verbal wallow; bits of verbiage roll about in an aural mud while bodies tumble and welter...”

PATRICK KAVANAGH (1904–67) MAY WELL have been the one considerable poet in that interregnum between Yeats and his contemporaries and the current reviviscence of Irish poetry with Seamus Heaney, Thomas Kinsella, John Montague, Paul Muldoon, and divers others. In between, there was really only the impoverished, bitter, funny, hunchbacked Kavanagh, with perhaps the genteel, aristocratic Donagh MacDonagh to give him a run for the money. Kavanagh's best poetry, to my mind, is the early lyrics in *Ploughman and Other Poems*—the best of which are on a par with James Stephens and the early Joyce, before he definitively turned to prose—and the urbane, urban squibs and pasquinades of his last period, such as “Sensational Disclosures!”

From the middle period, however, comes Kavanagh's most famous poem, “The Great Hunger” (1942), a mini-epic covering 21 tall-octavo pages in the *Collected Poems*. Kavanagh himself, in a prefatory note to that 1964 collection, tells of how two burly policemen came to see him about “The Great Hunger” and notes: “There is something wrong with a work of art, some kinetic vulgarity in it when it is visible to policemen. ‘The Great Hunger’ is concerned with the woes of the poor. A true poet is selfish and implacable... and does not care whether his words change anything or not.” He lists it among the “many poems” of his he “dislikes.”

It is a work that derives formally from Pound and Eliot but thematically reminds me of nothing so much as the paintings of Millet sprinkled with some saving sarcasm, though nowhere near enough of it. The life of Patrick Maguire, the hero of “The Great Hunger,” is the barren one of the small Irish farmer (Kavanagh himself had worked on his father's exiguous farm), hag-ridden by his dour and demanding mother, depressed by his morose spinster sister, unable to commit himself to a woman or even risk a little sex, and always shadowed by the Church—“the chapel pressing its low ceiling over [him].” Caught between unrewarding toil and unyielding religion, Maguire may cry out, “O Christ, I am locked in a stable with pigs and cows for ever”; but, more often, he calls on “the gods [notice the plural!] of the Christian



SON (AND MOTHER): Tom Hickey as Maguire in the Abbey Theatre's *The Great Hunger*.

to prove/ That this twisted skein/ Was the necessary pain/ and not the rope that was strangling true love.”

If I dwell on the poem (what I quote is not on the stage), it is because it's far better than the play—if that's what it is—that Tom MacIntyre fashioned from it in 1983 with the help of his director, Patrick Mason, at the Peacock, the Abbey Theatre's smaller, experimental space, and which the Abbey has now brought to the Triplex. *The Great Hunger* is nonverbal theater, influenced by the performance artists and dance-theater groups MacIntyre observed in the United States, though the names of Grotowski, Robert Wilson, and Peter Brook have also been bruited about in this connection.

We are confronted here with a field of potatoes that are harvested early on (shades of Caryl Churchill's *Fen*), partly framed by a wooden gate and stone gateposts without fence, the backdrop of corrugated tin abstractly painted with earth colors and not a trace of sky. Left and right, in the middle distance, two cloth-wrapped, scarecrowlike shapes; stripped later on, one turns out to be a sumptuous tabernacle containing the Scriptures, the other a primitive wooden statue of the

Mother (of Maguire, not of God, and rather more formidable), in whose base is a drawer containing odds and ends, even a useless bellows. There are a few other props, notably a pail and an oversize tea-kettle with some rancid water poured back and forth between the two.

Patrick Maguire is embodied, splendidly under the arid circumstances, by Tom Hickey, around whom swirl three men and three women (briefly augmented by one more of each) representing sister, friends, fellow workers, priest, and a schoolgirl who fleetingly tempts the middle-aged Patrick. A few out-of-context lines of the poem are more or less randomly tossed about, as are, beefed up, some of its actions: tilling, churchgoing, drinking, brawling, lusting, and idling, much idling, and even more fussing with Mother. And there are the scattered, incoherent, often hard-to-understand words or phrases, sometimes maniacally repeated or distorted, as well as mere sound of every kind, from typical human or animal noises to more esoteric burblings, clappings, bangings—some of this executed with a variety of objects, some of it coming, disembodied but amplified, through loudspeakers.

Tom Hickey is a powerfully gripping performer. His prancings and cavortings are as well pranced and cavorted, his grunts and howls as well grunted and howled, as is humanly or subhumanly possible. He can turn hanging upside down from the gate into something comically eloquent, and his multitudinous ways of dancing attendance on the Mother statue have Beckettian dimensions of exasperation and despair. But he cannot work miracles, especially not when the rest of the cast, though perfectly respectable—or, rather, properly disreputable—cannot begin to match him. The main problem with *The Great Hunger* is that, aside from some sequences of standard pantomime—e.g., Maguire taking up the collection in church (though even here Kavanagh's point is clownishly perverted)—there is mostly a kind of visual rant or verbal wallow. Bits of verbiage roll about in an aural mud while bodies bound, tumble, and welter for over two hours to express aborted joy, frustration, and rage giving way to stupor.

Translated into words or dance, these emotions can be moving, but in crude forms coming directly from the barnyard or performance art, they leave *me* (I won't speak for *you* who may like such things as Meredith Monk, Laurie Anderson, Robert Wilson, and even Karen Finley) utterly cold and bored. And it's no use invoking, as some have done, Yeats and his attempts to transcend verbal theater as justification for *this* mess. Yeats's theater of gesture involved music and dance, myth and ritual, elaborate masks and costumes; it was hieratic and elitist, not slobberingly populist; above all, its author never forgot that he was a poet, not a grunter, screecher, or bellow.

Let me give one example that will have to suffice: the death of the Mother. Kavanagh writes: "A mother dead! The tired sentiment! 'Mother, Mother' was a shallow pool! Where sorrow hardly could wash its feet..." That is an operative image. On the stage, we get a man and woman, brother and sister, leaping and staggering around a primitive wooden effigy as they moan, chant, ululate, "Mut-ter," "Mud-der," and "Mut-ter," over and over again. That, for all its busyness, is an inoperative image. And the entire stage event by MacIntyre, Mason, and Company has absolutely no equivalent for such things as "He sat on the railway slope and watched the evening,/ Too beautifully perfect to use,/ And his three wishes were three stones too sharp to sit on,/ Too hard to carve..."

Too bad that the Abbey Theatre, which seems to visit these shores only once every 50 years, should have chosen to regale us with this "kinetic vulgarity," worse than the kind Kavanagh referred to. I am not asking for a piece of cozy realism, mind you. Just a play.

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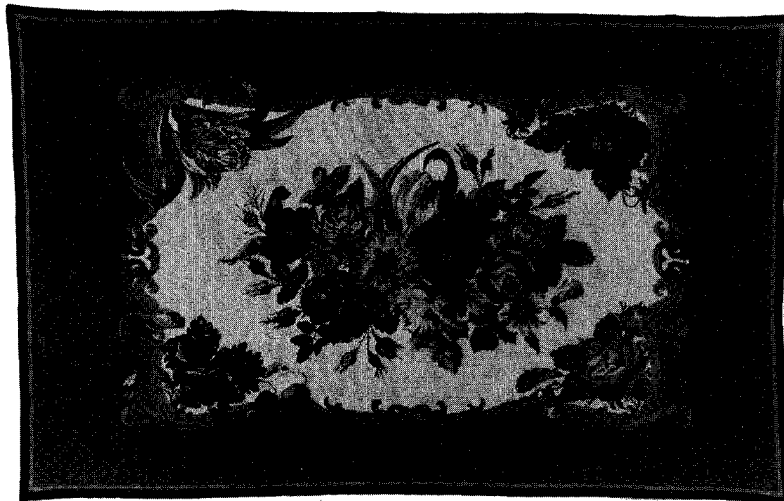
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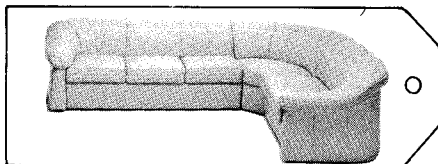
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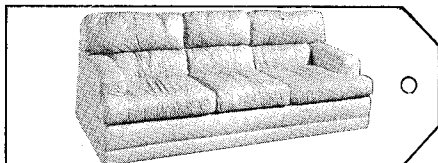
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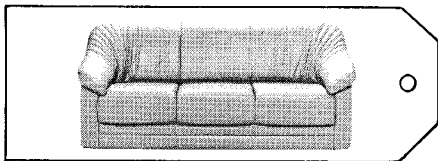
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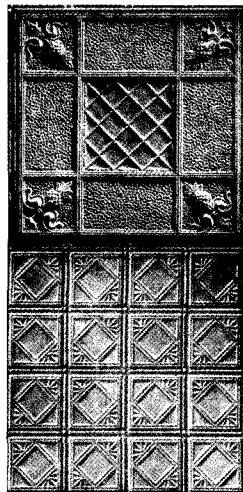
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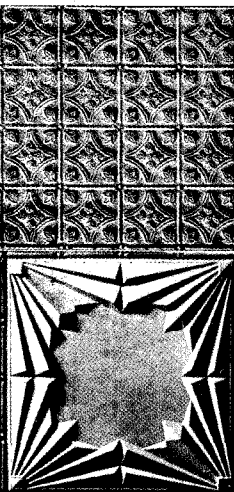
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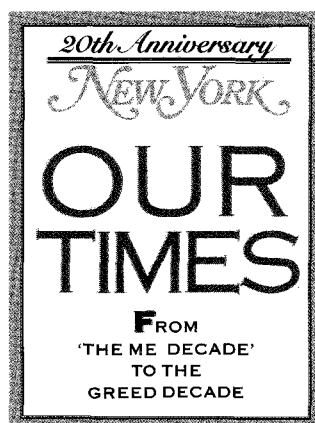
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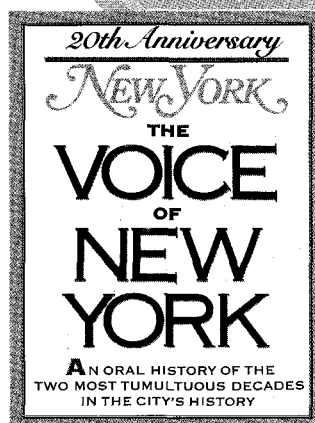
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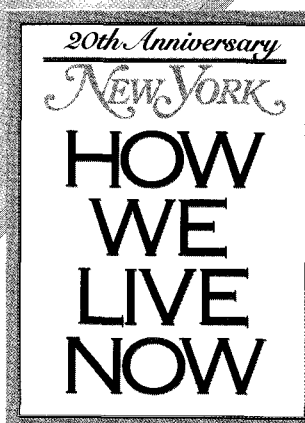
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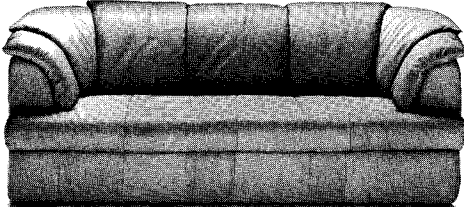
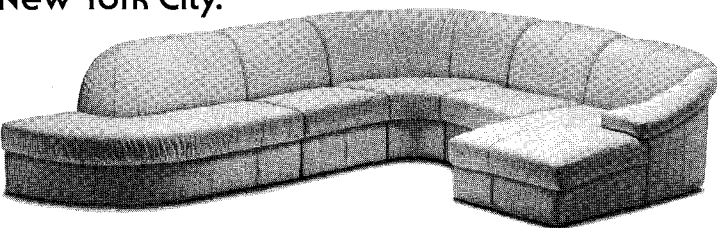
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MOVIES THEATER GUIDE

COMPILED BY CATHY HAINER

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM**—Watts St. west of Sixth Ave. (431-1590). #1—Through 4/5: *Vincent: The Life and Death of Vincent Van Gogh*. #2—Through 3/24: *O. C. and Stiggs*. 3/25-26: *Bombshell*; *Red-Headed Woman*. 3/27: *I'm No Angel*; *Blonde Venus*. 3/28-29: *Baby Face*; *Call Her Savage*.
2. **THALIA SOHO**—Vandam St. west of Sixth Ave. (675-0498). 3/23: *I Walked With a Zombie*; *Isle of the Dead*. 3/24: *D.O.A.* (1949); *Curse of the Demon*. 3/25-26: *Withnail and I*; *30 is a Dangerous Age*, *Cynthia*. 3/27: *Blow-Up*; *The Conversation*. 3/28: *Wonderful Times*; *The Captain of Koepenick*. 3/29: *A Hard Day's Night*; *Yellow Submarine*.
3. **ESSEX**—Grand St. at Essex St. (982-4455). Through 3/24: *Off Limits*. Opening 3/25: *Johnny Be Good*.
4. **BLEECKER STREET CINEMAS**—Bleecker St. at La Guardia Pl. (674-2560). #1—*Sammy and Rosie Get Laid*; *Manon of the Spring*; *Jean de Florette*. #2—"Polish Film Week."
5. **WAVERLY**—Sixth Ave. at W. 3rd St. (929-8037). #1—*Dominick and Eugene*. #2—*Hairspray*.
6. **8TH STREET PLAYHOUSE**—8th St. east of Sixth Ave. (674-6515). *The Last Emperor*.
7. **MOVELAND 8TH STREET**—8th St. east of University Pl. (477-6600). #1—*Frantic*. #2—*Police Academy 5*. #3—*Off Limits*.
8. **THEATRE 80**—St. Marks Pl. west of First Ave. (254-7400). 3/23: *A Slight Case of Murder*; *Arsenic and Old Lace*. 3/24: *He Who Gets Slapped*; *The Man Who Laughs*. 3/25-26: *All About Eve*; *Sunset Boulevard*. 3/27: *Rain*; *Of Human Bondage*. 3/28: *Exterminating Angel*; *That Obscure Object of Desire*. 3/29: *The Petrified Forest*; *The Man Who Came to Dinner*.
9. **CINEMA VILLAGE**—12th St. east of Fifth Ave. (924-3363). 3/23-24: *Good Morning, Babylon*; *The Boys in the Band*. 3/25-26: *Grand Illusion*; *Rules of the Game*.

3/27: *The Conformist*; *Luna*. 3/28-29: *Matewan*; *The Grapes of Wrath*.

10. **ART GREENWICH TWIN**—Greenwich Ave. at 12th St. (929-3350). #1—*Stand and Deliver*. #2—*Good Morning, Vietnam*.
11. **QUAD CINEMA**—13th St. west of Fifth Ave. (255-8800). #1—*Little Nikita*. #2—*School Daze*. #3—*Hope and Glory*. #4—*The Dead*.

14th-41st Streets

20. **23RD STREET WEST TRIPLEX**—23rd St. bet. Eighth and Ninth Aves. (989-0060). #1—*Masquerade*. #2—*The House on Carroll Street*. #3—Through 3/24: *Shoot to Kill*. Opening 3/25: *Biloxi Blues*.
21. **GRAMERCY**—23rd St. at Lexington Ave. (475-1660). Through 3/24: *Broadcast News*. Opening 3/25: *D.O.A.*
22. **BAY CINEMA**—Second Ave. at 31st St. (679-0160). *Off Limits*.
24. **LOEWS 34TH STREET SHOWPLACE**—34th St. at Second Ave. (532-5544). #1—*Vice Versa*. #2—*The Unbearable Lightness of Being*. #3—Through 3/24: *Moonstruck*. Opening 3/25: *A New Life*.
25. **34TH STREET EAST**—34th St. at Second Ave. (683-0255). Through 3/24: *Frantic*. Opening 3/25: *Biloxi Blues*.

42nd-60th Streets

30. **WARNER**—Seventh Ave. bet. 42nd-43rd Sts. (764-6760). *Police Academy 5*.
31. **NATIONAL TWIN**—Broadway bet. 43rd-44th Sts. (869-0950). #1—*Stand and Deliver*. #2—*Off Limits*.
32. **LOEWS ASTOR PLAZA**—44th St. west of Broadway (869-8340). *Vice Versa*.
33. **CRITERION CENTER**—Broadway bet. 44th-45th Sts. (354-0900). #1—*Little Nikita*. #2—*School Daze*. #3—*Moving*. #4—*The Serpent and the Rainbow*. #5—*Prison*. #6—*Frantic*.
34. **EMBASSY 1**—Broadway bet. 46th-47th Sts. (757-2408). *Shoot to Kill*.
35. **MOVELAND**—Broadway at 47th St. (757-8320). Through 3/24: *Action Jackson*. Opening 3/25: *Biloxi Blues*.
36. **EMBASSY 2**—Seventh Ave. bet. 47th-48th Sts. (730-7262). Through 3/24: *Masquerade*. Opening 3/25: *Johnny Be Good*. **EMBASSY 3**—*Hairspray*. **EMBASSY 4**—*Good Morning, Vietnam*.
37. **CINE**—Seventh Ave. bet. 47th-48th Sts. (398-1720). #1—*Moonstruck*. #2—*Three Men and a Baby*.

- 40. GUILD 50TH STREET**—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 3/24: *Fatal Attraction*. Opening 3/25: *The Fox and the Hound*.
- 41. ZIEGFELD**—54th St. west of Sixth Ave. (765-7600). D.O.A.
- 42. EASTSIDE CINEMA**—Third Ave. bet. 55th-56th Sts. (755-3020). Through 3/24: *Switching Channels*. Opening 3/25: *The Fox and the Hound*.
- 43. CARNEGIE HALL CINEMA**—Seventh Ave. at 56th St. (265-2520). *Empire of the Sun*. **CARNEGIE SCREENING ROOM**—(757-2131). *The Two Lives of Mattia Pascal*.
- 44. SUTTON**—57th St. east of Third Ave. (759-1411). *Frantic*.
- 45. FESTIVAL THEATER**—57th St. west of Fifth Ave. (757-2715). *The Dead*.
- 46. 57TH STREET PLAYHOUSE**—57th St. west of Sixth Ave. (581-7360). *The Last Emperor*.
- 47. BIOGRAPH**—57th St. east of Broadway (582-4582). 3/23: *Fashions of 1934*; *One Way Passage*. 3/24-26: *Double Wedding*; *The Thin Man Goes Home*. 3/27-28: *Evelyn Prentice*; *The Barbarian*. 3/29-30: *Dancing in the Dark*; *How to Marry a Millionaire*.
- 48. GOTHAM**—Third Ave. bet. 57th-58th Sts. (759-2262). *Wall Street*.
- 49. PLAZA**—58th St. east of Madison Ave. (355-3320). *Stand and Deliver*.
- 50. PARIS**—58th St. west of Fifth Ave. (688-2013). Through 3/24: *The Grand Highway*. Opening 3/25: *Beatrice*.
- 51. D. W. GRIFFITH**—59th St. west of Second Ave. (759-4630). Through 3/24: *Shoot to Kill*. Opening 3/25: *High Season*.
- 52. MANHATTAN TWIN**—59th St. bet. Second and Third Aves. (935-6420). #1—*Moonstruck*. #2—*Police Academy 5*.
- 53. BARONET**—Third Ave. at 59th St. (355-1663). Through 3/24: *Off Limits*. Opening 3/25: *Biloxi Blues*. **CORONET**—D.O.A.
- 54. CINEMA 3**—59th St. west of Fifth Ave. (752-5959). *Broadcast News*.
- 55. CINEMA I**—Third Ave. at 60th St. (753-6022). *Au Revoir Les Enfants*. (*Good-bye, Children*.) **CINEMA II**—(753-0774). *Good Morning, Vietnam*.

61st Street and Above, East Side

- 60. UA GEMINI TWIN**—Second Ave. at 64th St. (832-1670). #1—*Little Nikita*. #2—*Hope and Glory*.
- 61. BEEKMAN**—Second Ave. at 66th St. (737-2622). *The Milagro Beanfield War*.
- 62. LOEWS NEW YORK TWIN**—Second Ave. bet. 66th-67th Sts. (744-7339). #1—*Dominick and Eugene*. #2—*Hairspray*.
- 63. 68TH STREET PLAYHOUSE**—Third Ave. at 68th St. (734-0302). Through 3/24: *A Month in the Country*. Opening 3/25: *Levy and Goliath*.
- 64. LOEWS TOWER EAST**—Third Ave. bet. 71st-72nd Sts. (879-1313). Through 3/24: *The Unbearable Lightness of Being*. Opening 3/25: *A New Life*.
- 65. UA EAST**—First Ave. at 85th St. (249-5100). Through 3/24: *Masquerade*. Opening 3/25: *Biloxi Blues*.
- 66. 86TH STREET EAST**—86th St. east of Third Ave. (249-1144). #1—*Off Limits*. #2—Through 3/24: *Moonstruck*. Opening 3/25: *The Fox and the Hound*.
- 67. LOEWS ORPHEUM**—86th St. at Third Ave. (289-4607). #1—*Police Academy 5*. #2—*Vice Versa*.

61st Street and Above, West Side

- 80. LOEWS PARAMOUNT**—Broadway at 61st St. (247-5070). Opening 3/25: *A New Life*.
- 81. LINCOLN PLAZA CINEMAS**—Broadway bet. 62nd-63rd Sts. (757-2280). #1—Through 3/24: *High Tide*. Opening 3/25: *Subway to the Stars*. #2—*My Life as a Dog*. #3—*Girl From Hunan*.
- 82. CINEMA STUDIO**—Broadway at 66th St. (877-4040). #1—*Babette's Feast*. #2—Through 3/24: *Frida*. Beg. 3/25: *High Tide*.
- 83. REGENCY**—Broadway bet. 67th-68th Sts (724-3700). *Shoot to Kill*.

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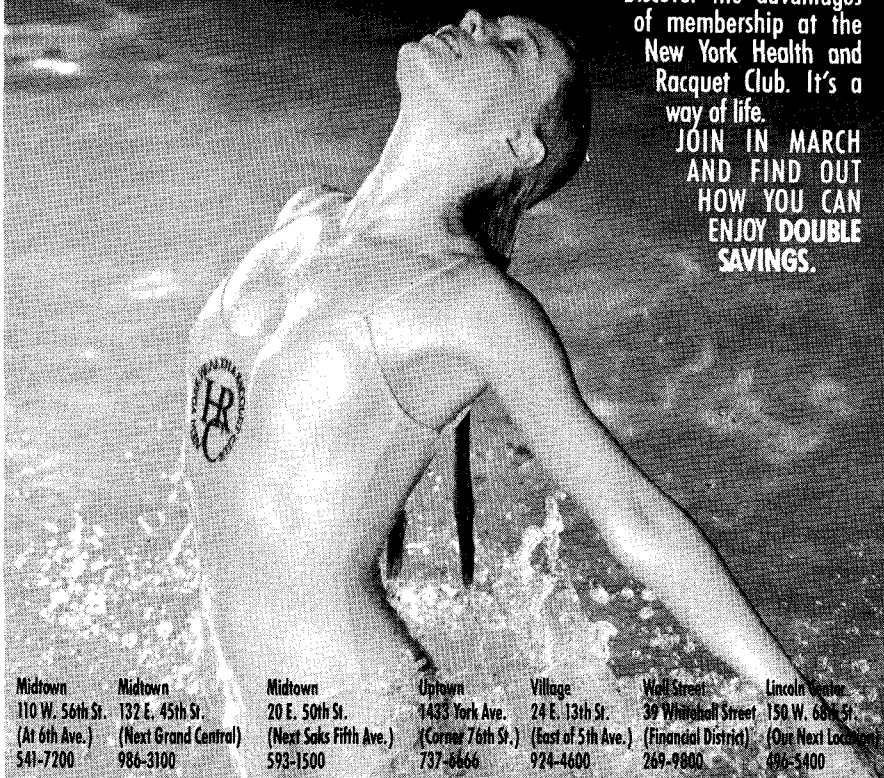
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- 84. EMBASSY 72ND STREET TWIN**—Broadway at 72nd St. (724-6745). #1—Broadcast News. #2—Stars and Bars.
- 85. LOEWS 84TH STREET SIX**—Broadway at 84th St. (877-3600). #1—Hairspray. #2—Masquerade. #3—Frantic. #4—Program Unavailable. #5—Good Morning, Vietnam. #6—Frantic.
- 87. METRO CINEMA**—Broadway bet. 99th-100th Sts. (222-1200). #1—Little Nikita. #2—Vice Versa.
- 88. COLUMBIA CINEMA**—Broadway bet. 103rd-104th Sts. (316-6660). Through 3/24: Off Limits. Opening 3/25: Johnny Be Good.
- 89. OLYMPIA CINEMAS**—Broadway bet. 106th-107th Sts. (865-8128). #1—Police Academy 5. #2—D.O.A.
- 90. HARLEM'S MOVIE CENTER 5**—125th St. bet. Adam Clayton Powell and Frederick Douglass Bldgs. (222-8900). #1—Police Academy 5. #2—Little Nikita. #3—Off Limits. #4—School Daze. #5—Moving.
- 92. COLISEUM TWIN**—Broadway at 181st St. (927-7200). #1—Little Nikita. #2—Off Limits.

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5200). **Naturemax Theater**: \$3.50; senior citizens \$2.75; children \$1.75: *Grand Canyon—The Hidden Secrets and Chronos*: Daily, Mon.-Sun. at 10:30 a.m., 11:30 a.m., 12:30, 1:30, 2:30, and 3:30, and 4:30. Double features: \$5.50; senior citizens \$4.50; children \$3: *Grand Canyon—The Hidden Secrets and Chronos*: Fri-Sat. at 6 and 7:30. In conjunction with "Native American Month" running weekends through 3/27, short films will be shown on Native American arts, crafts, and rituals.

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 4/2: "Unacceptable Appetites," organized by Micki McGee; runs continuously 11:00-6:00, Tues.-Sat. Screenings include: *Losing: A Conversation With Parents* (1977), dir. Martha Rosler; *Learn Where the Meat Comes From* (1976), dir. Suzanne Lacy; *Autobiography of a Fat Girl* (1979), dir. Marge Dean; *Consuming Passions* (1983), dir. Barbara Latham.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). Series: \$18, members; \$22, nonmembers, single tickets, \$5, members; \$6, nonmembers. Through 3/25, presented in conjunction with Columbia University's Center for American Culture Studies: "Four By Four: Beyond Hollywood." 3/25 at 3 and 7: *Chandralekha* (1948), dir. S. S. Vasan, with T. R. Rajkumar, guest speaker Elliott Stein, film critic for *The Village Voice*.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). \$3; senior citizens \$2; students \$1; museum admission extra. "Black American Cinema: Images of a Culture." 3/24 at 2: *Hair Piece: A Film for Nappyheaded People* (1982), dir. Ayoka Chenzira; *Two Dollars and a Dream* (1987), dir. Stanley Nelson, who will be present.

CITICORP CENTER—Atrium at the Market, Third Ave. at 53rd-54th Sts. (559-2330). Free. Through 3/26: "Beat the \$7 Movie Tab Film Festival." 3/26 at 7:30: *Desk Set* (1957), dir. Walter Lang, with Spencer Tracy and Katharine Hepburn.

COLLECTIVE FOR LIVING CINEMA—41 White St. (925-2111). \$5. 3/23 at 8: "Luis Bunuel in Mexico": *Wuthering Heights* (1953), dir. Bunuel. 3/24: "The Gay and Lesbian Experimental Cinema": Screenings of the work of Barbara Hammer include: *No No Nooky TV*; *Women I Love*; *Haircut*; *Our Trip*; and *Pictures for Barbara*. 3/25 at 8: Screenings of the work of Emily Breer and Ross McLaren. 3/26 at 8: Screenings of the work of Ken Jacobs includes *The Sky Socialist* (1964) and *Jerry Takes a Back Seat Then Steps Out of the Picture* (1987), both dir. McLaren. 3/27: "Great Combos": at 6: *Pandora's Box* (1928), dir. G. W. Pabst, with Louise Brooks; at 8: *Lives of Performers* (1972), dir. Yvonne Rainer. 3/28 at 8: "From Japan: Mikio Naruse": *Floating Clouds* (1955). 3/29 at 8: "Hallucinogenic Comedies IV: Buster Keaton and Rudy Buckhardt": *Tarzan* (1961), dir. Buckhardt, with Taylor Mead; *The Playhouse* (1921), *One Week* (1920) and *The Frozen North* (1922), all dir. Keaton.

COOPER-HEWITT MUSEUM—Fifth Ave. and 91st St. (860-6868). \$5. Through 3/24: "Tati Film Festival." 3/24 at 6:30: *Traffic* (1971), dir. Tati, with Tati.

FILM SOCIETY OF LINCOLN CENTER—Alice Tully Hall, Lincoln Center (362-1911; 877-1800). Through

3/27: "New Directors/New Films." 3/23 at 6: *A Chinese Ghost Story* (Hong Kong), dir. Ching Siu-Tung; at 8:30: *An Inside Job* (Ireland), dir. Aidan Hick-ey and *Family Viewing* (Canada), dir. Atom Egoyan. 3/24 at 6: (See 3/23 at 8:30); at 8:30: *The Choice* (Burkino Faso), dir. Idrissa Ouedraogo. 3/25 at 6: (See 3/24 at 8:30); at 8:30: (See 2/23 at 6); at 10:30: *Sleepwalkers* (U.S.), dir. Jonathan Mednik and *Friendship's Death* (Great Britain), dir. Peter Wollen. 3/26 at 1: *Little Dorrit* (Great Britain), dir. Christine Edzard; at 8:30: (See 3/25 at 10:30). 3/27 at 1: (See 3/26 at 1).

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": \$3.50; students and senior citizens \$2.50. 3/23 at 12:30, 3:15, 6, and 8:45: *Les Clowns de Dieu* (1986), dir. Jean Schmidt, with Daniel Kenigsberg and Jean-Paul Roussillon. 3/29 at 12:30, 3:15, 6, and 8:45: *Doux Amor* (1987), dir. Franck Apprederis, with Veronique Jannot and Francois Duval.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. (860-1777). Free with museum admission. Through 5/1: "Chip Lord: Collaborative and Individual Tapes." Through 3/27: Part I: *Amarillo News Tape* (1980), dir. Chip Lord, Doug Hall, and Jody Proctor; *Easy Living* (1984), dir. Chip Lord and Mickey McGowan.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room open Tues.-Sat. 1-6. Through 3/31: "New-Erotic Video."

THE KNITTING FACTORY—47 E. Houston St. (219-3055). \$3. Mondays at 8: "Films before Jazz." Independent film shorts.

LEHMAN COLLEGE—Carman Hall, Room B-04, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). Free. Screenings in conjunction with Women's History Month. 3/23 and 26 at 1: "What Does She Want? Fact is Stranger Than Fiction" a presentation of videos created by Martha Rosler, Cecilia Condit, Julie Dash, and Max Almay.

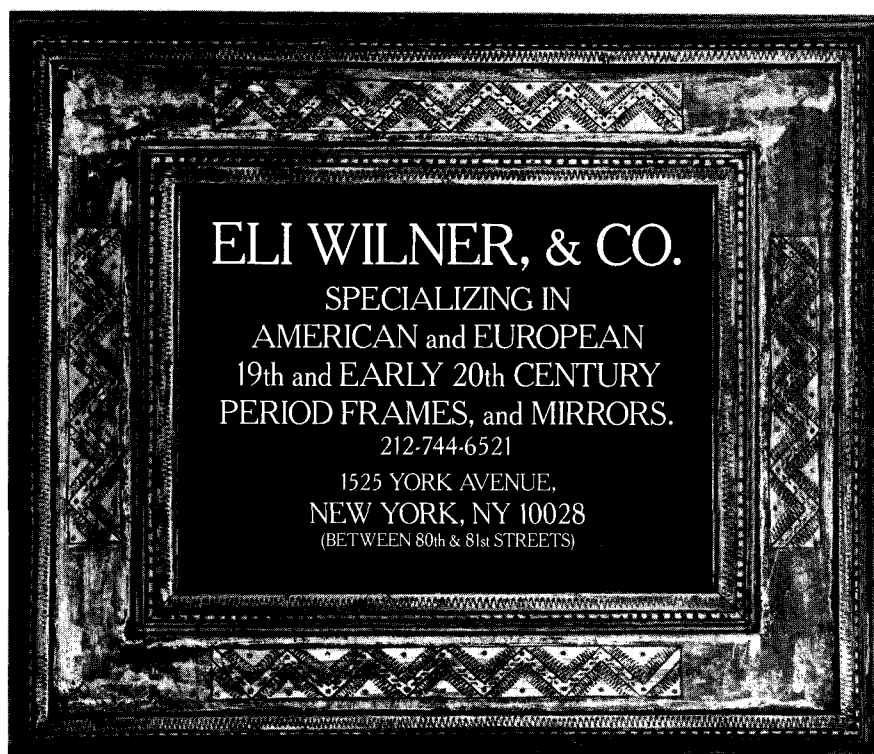
MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). Contribution \$4. "Personal Cinema Program." 3/25-26: "Films From Hungary." 3/25 at 8: "Program No. 1." 3/26 at 8: "Program No. 2." The selections from the programs include recent works by Antal, Dr. Horvath, Labas, Nemesi, Third Line Manu Factory, and Sugar. 3/27 at 8: "Recent Films: A Group Program"; *Nuclear Dreaming* (1985), dir. Tim Hines; *Fly* (1987), dir. Lauri Nagel; *Runner* (1981), dir. William Creston; and *Grey Area III—Rhythm and Form* (1987), dir. Gregory Anton. 3/24 at 8: Open Screening.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.-Sat. noon-5, Tue. noon-8. Through 4/29: "Matinee Theater: Movie Stars on Television," screening the work of movie actors who got their start on television. Through 5/5: "WNET Thirteen Years on the Air," over 100 hours of programs from the award-winning station. "Screenings for Children," Sats. 12:30 and 3: includes *The Hobbit*; *Charlie Brown*; *Lassie*.

MUSEUM OF THE CITY OF NEW YORK—5th Ave. at 103rd St. (534-1672). Free. In conjunction with "The Face of Genius—Images of Eugene O'Neill" 3/27 at 2: screenings of *Eugene O'Neill: A Glory of Ghosts*, dir. Perry Miller Adato, with Jason Robards and Blythe Danner.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater** 1: 3/23-27: "New Directors/New Films." 3/28 at 2:30 and 2/29 at 6: "Academy Nominated Films." Best Animated Film: *George and Rosemarie* (Canada); *The Man Who Planted Trees* (Canada); *Your Face* (U.S.); and Best Live-Action: *Making Waves*, dir. Ann Wingate; *Ray's Male Heterosexual Dance Hall*, dir. Bryan Gordon; *Shoeshine*, dir. Robert Katz. **Titus Theater** 2: 3/28 at 3: "The Films of Hans Richter": *Rhythms* 21 (1921); *Ghosts Before Breakfast* (1928); *Dreams That Money Can Buy* (1946); at 6:30: "Films of Hans Richter": *8 X 8* (1957); *Dadascope* (1961). 3/29 at 3: (See 3/28 at 6:30); at 6:30: (See 3/28 at 3).

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). \$5; senior citizens (Sun.-Thu.) \$3; under 16, \$2.50. 3/23-24: "In Celebration of Irish/America and St. Patrick's Day": *The Dead* (1987, U.S.), dir. John Huston, with Anjelica Huston and Donal McCann. 3/25-28: *Anna* (1987, U.S.), dir. Yurek Bogayevicz, with Paulina Porizkova and Sally Kirkland. 3/29: "Romantic Comedy in Hollywood: From Lubitsch to Sturges," at 7:30: *Remember the Night* (1940), dir. Mitchell Leisen, with Barbara Stan-



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MOVIES

wyck and Fred MacMurray; at 9:15: *The Lady Eve* (1941), dir. Sturges, with Henry Fonda and Barbara Stanwyck.

NEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. (741-7650). Free; captioned for the hearing-impaired. 3/126 at 1:30: *Three Women* (1977), dir. Robert Altman, with Sissy Spacek and Shelley Duvall.

NEW YORK PUBLIC LIBRARY—Central Research Library, Fifth Ave. at 42nd St., Vincent Astor Gallery. Through 5/28: "Epics and Icons of the Silent Film Era," the influence of popular culture on silent film creators. **Donnell Library Center**, 20 W. 53rd St. (221-7676). 3/24 at noon: "Viewpoint...Feminist Narratives": *The Gold Diggers* (1983), dir. Sally Potter; at 6: "Meet the Makers": works by Barbara Hammer. 3/29 at noon: "Featuring...The Director was a Woman": *The Bigamist* (1953), dir. Ida Lupino; at 2:30: "Collector's Choice...The War at Home: Feminism and the Woman's Movement."

NEW YORK SOCIETY FOR ETHICAL CULTURE—2 West 64th St. (874-5210). Series ticket, \$15; \$5, single ticket. Through 3/27: "From Troy to Havana: Moral Tradition in a Global Perspective." 3/27 at 2: *Memoirs of Underdevelopment* (1968), dir. Thomas Gutierrez Alea, moderator Sandra Levinson, executive director, Center for Cuban Studies.

PUBLIC THEATER—425 Lafayette St. (598-7171). \$5; senior citizens and students \$4. Through 4/1: *The Tarnished Angels* (1958), dir. Douglas Sirk, with Rock Hudson and Robert Stack.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens (718-592-2405). Free with museum admission. Through 3/26: "Films and Video: 6 Photographers," in conjunction with the current exhibit, "Photography and Art." 3/26 at 2: Screening of selected works by Les Levine.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). \$1, members; \$2, non-members. "Film Series '88." 3/27 at 1:30: Screenings of work by Hungarian filmmaker Istvan Antal includes *The Black Cat* and *The Swan*; Antal will be present to discuss his work.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. "New American Filmmakers Series," through 4/10: Liz Phillips, features *Graphite Ground* (1987), an interactive sound sculpture installation. Through 3/30 at the Equitable Center Branch, 787 7th Ave: "Video Art: Expanded Forms," an exhibition of recent developments in video art, featuring works by Judith Barry and Joan Jonas, Shigeko Kubota, and Mary Lucier.

YM & YWHA—92nd St. branch, 1395 Lexington Ave. (427-6000; Y-Charge: 996-1100). "CinemaTalk: Films and Ideas: Plays Into Films." 3/24 at 8: *Swimming to Cambodia* (1987), dir. Jonathan Demme, with Spalding Gray who will be guest speaker for the evening.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—Moving. #2—Police Academy 5. #3—Off Limits.

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—Shoot to Kill. #2—D.O.A. #3—Masquerade. #4—Off Limits.

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—Off Limits. #2—Little Nikita.

103. DALE—W. 231st St. at Broadway (884-5300). #1—Police Academy 5. #2—Masquerade.

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 3/24: Off Limits. Beg. 3/25: Moving.

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—Police Academy 5. #2—Moonstruck. #3—Vice Versa. #4—Through 3/24: Off Limits. Beg. 3/25: *The Fox and the Hound*.

107. KENT—E. 167th St. nr. Grand Concourse (538-4000). Through 3/24: Off Limits. Beg. 3/25: Moving.

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—Little Nikita. #2—Police Academy 5. #3—Off Limits. #4—Moving.

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Action Jackson. #2—School Daze. #3—*The Serpent and the Rainbow*. #4—Satisfaction.

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Good Morning, Vietnam. #2—Moonstruck.

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—School Daze. #2—Through 3/24: Action Jackson. Beg. 3/25: *The Fox and the Hound*. #3—Stand and Deliver.

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—Police Academy 5. #2—D.O.A. #3—Stand and Deliver. #4—Little Nikita. #5—Three Men and a Baby. #6—Masquerade. #7—Shoot to Kill. #8—Prison. #9—School Daze. #10—Vice Versa. #11—Off Limits. #12—Action Jackson. #13—Moonstruck; Moving.

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—D.O.A. #2—Through 3/24: Shoot to Kill. Beg. 3/25: *Johnny Be Good*. #3—Stand and Deliver. #4—Vice Versa. #5—Through 3/24: Good Morning, Vietnam. Beg. 3/25: *The Fox and the Hound*. #6—Three Men and a Baby. #7—Off Limits.

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—Frantic. #2—Through 3/24: Three Men and a Baby. Beg. 3/25: Biloxi Blues.

204. CANARIE—Ave. L at E. 93rd St. (251-0700). #1—D.O.A. #2—The Last Emperor. #3—Police Academy 5.

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—Moonstruck. #2—D.O.A.

207. COLISEUM—Fourth Ave. at 52nd St. (492-7707). #1—Little Nikita. #2—Police Academy 5. #3—Off Limits. #4—Three Men and a Baby.

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—Off Limits. #2—Police Academy 5.

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—Police Academy 5. #2—School Daze.

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—Police Academy 5. #2—Through 3/24: Little Nikita. Beg. 3/25: Biloxi Blues. #3—Masquerade. #4—Through 3/24: Hairspray. Beg. 3/25: A New Life. #5—Moonstruck.

212. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—Ironweed. #2—Moonstruck.

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—Moonstruck. #2—Action Jackson; Moving. #3—Stand and Deliver. #4—Off Limits.

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—Hairspray. #2—D.O.A. #3—Masquerade. #4—Shoot to Kill. #5—Police Academy 5.

215. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—Switching Channels. #2—Vice Versa.

216. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—Moving. #2—Shoot to Kill. #3—Little Nikita. #4—Off Limits.

217. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—Good Morning, Vietnam. #2—Masquerade. #3—Moonstruck.

218. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—Police Academy 5. #2—Stand and Deliver. #3—Off Limits. #4—Vice Versa.

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—Vice Versa. #2—Stand and Deliver. #3—Police Academy 5. #4—D.O.A. #5—Moonstruck. #6—Little Nikita. #7—Through 3/24: Shoot to Kill. Beg. 3/25: *The Fox and the Hound*. #8—Through 3/24: Frantic. Beg. 3/25: A New Life. #9—Through 3/24: Off Limits. Beg. 3/25: Biloxi Blues.

220. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—Police Academy 5. #2—Little Nikita. #3—Masquerade. #4—Through 3/24: Off Limits. Beg. 3/25: Biloxi Blues. #5—Through 3/24: Vice Versa. Beg. 3/25: A New Life. #6—Good Morning, Vietnam.

221. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—School Daze. #2—Off Limits.

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—Police Academy 5. #2—Little Nikita. #3—Through 3/24: Off Limits. Beg. 3/25: Beetle Juice. #4—Moving. #5—Vice Versa.

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—Stand and Deliver. #2—Vice Versa. #3—Police Academy 5.

#4—D.O.A. #5—Off Limits. #6—Through 3/24: Moving. Beg. 3/25: *The Fox and the Hound*.

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—Moonstruck. #2—Police Academy 5.

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—D.O.A. #2—Vice Versa. #3—Through 3/24: Shoot to Kill. Beg. 3/25: A New Life. #4—Through 3/24: Good Morning, Vietnam. Beg. 3/25: Biloxi Blues.

303. CORONA—PLAZA—(639-7722). Stand and Deliver.

304. DOUGLSTON—MOVIEWORLD—(423-7200). #1—D.O.A. #2—Stand and Deliver. #3—Through 3/24: Vice Versa. Beg. 3/25: *The Fox and the Hound*. #4—Frantic. #5—Through 3/24: Good Morning, Vietnam. Beg. 3/25: *Johnny Be Good*. #6—Off Limits. #7—Through 3/24: *The Last Emperor*. Beg. 3/25: Biloxi Blues.

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—Police Academy 5. #2—Masquerade. #3—Hairspray.

306. FLUSHING—UA QUARTET—(359-6777). #1—Little Nikita. #2—Masquerade. #3—Through 3/24: Off Limits. Beg. 3/25: *The Fox and the Hound*. #4—Frantic.

307. FLUSHING—UTOPIA—(454-2323). #1—D.O.A. #2—Good Morning, Vietnam.

308. FOREST HILLS—CINEMART—(261-2244). #1—Three Men and a Baby. #2—Good Morning, Vietnam.

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 3/24: Vice Versa. Beg. 3/25: *The Fox and the Hound*. #2—D.O.A. #3—Little Nikita.

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—Stand and Deliver. #2—Frantic.

311. FOREST HILLS—LOEWS TRYLON—(459-8944). Moonstruck.

312. FOREST HILLS—MIDWAY—(261-8572). #1—Police Academy 5. #2—Shoot to Kill. #3—Moving. #4—Off Limits.

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Frantic. #2—Masquerade. #3—Off Limits. #4—Shoot to Kill. #5—Little Nikita; Vice Versa.

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—Little Nikita. #2—Police Academy 5.

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—Through 3/24: Off Limits. Beg. 3/25: Beetle Juice. #2—Through 3/24: Frantic. Beg. 3/25: *Johnny Be Good*. #3—Masquerade.

317. KEW GARDENS HILLS—MAIN STREET—(268-3636). #1—Through 3/24: Moonstruck. Beg. 3/25: A New Life. #2—Through 3/24: Masquerade. Beg. 3/25: *Hope and Glory*.

318. OZONE PARK—CROSSBAY—(848-1738). #1—Police Academy 5. #2—Off Limits. #3—Moonstruck.

319. QUEENS VILLAGE—COMMUNITY—(464-7164). #1—School Daze. #2—Off Limits.

320. REGO PARK—DRAKE—(457-4002). *The Last Emperor*.

321. ROCKAWAY PARK—SURFSIDE—(945-4632). #1—Three Men and a Baby. #2—*The Serpent and the Rainbow*.

322. SUNNYSIDE—CENTER—(784-3050). #1—Vice Versa. #2—Wall Street.

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—Program Unavailable. #2—Program Unavailable.

401. NEW DORP—HYLAN—(351-6601). #1—Program Unavailable. #2—Moonstruck.

402. NEW DORP—LANE—(351-2110). Shoot to Kill.

404. NEW DORP—FOX PLAZA—(987-6800). #1—Off Limits. #2—Hairspray.

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—Police Academy 5. #2—Stand and Deliver. #3—Through 3/24: Masquerade. Beg. 3/25: A New Life. #4—Little Nikita. #5—Through 3/24: Vice Versa. Beg. 3/25: Biloxi Blues. #6—D.O.A. #7—Through 3/24: Three Men and a Baby. Beg. 3/25: *The Fox and the Hound*. #8—Moonstruck. #9—Off Limits. #10—Shoot to Kill.

LONG ISLAND

AREA CODE 516

Nassau County

- 500. BALDWIN—GRAND AVENUE**—(223-2323). #1—Program Unavailable. #2—Program Unavailable.
- 501. BELLMORE—MOVIES**—(783-7200). Through 3/24: *The Last Emperor*. Beg. 3/25: *Three Men and a Baby*.
- 502. BETHPAGE—MID-ISLAND**—(796-7500). *Three Men and a Baby*.
- 503. EAST MEADOW—MEADOWBROOK**—(731-2423). #1—*Police Academy 5*. #2—*Vice Versa*. #3—*Little Nikita*. #4—*Off Limits*.
- 504. FRANKLIN SQUARE—FRANKLIN**—(775-3257). #1—*Moonstruck*. #2—*Masquerade*. #3—*D.O.A.* #4—Through 3/24: *Off Limits*. Beg. 3/25: *Biloxi Blues*. #5—*The Fox and the Hound*.
- 505. GARDEN CITY—ROOSEVELT FIELD**—(741-4007). #1—*Off Limits*. #2—*Switching Channels*. #3—*Police Academy 5*. #4—*Frantic*. #5—*Shoot to Kill*. #6—*Moonstruck*. #7—*Little Nikita*. #8—*Hairspray*.
- 506. GREAT NECK—SQUIRE**—(466-2020). #1—*Police Academy 5*. #2—*Frantic*. #3—Through 3/24: *Off Limits*. Beg. 3/25: *Biloxi Blues*.
- 507. HEWLETT—HEWLETT**—(791-6768). *Shoot to Kill*.
- 508. HICKSVILLE—HICKSVILLE**—(931-0749). #1—*Little Nikita*. #2—*Switching Channels*.
- 509. HICKSVILLE—MID-PLAZA**—(433-2400). #1—*Frantic*. #2—*Masquerade*. #3—Through 3/24: *Good Morning, Vietnam*. Beg. 3/25: *Biloxi Blues*. #4—Through 3/24: *Off Limits*. Beg. 3/25: *A New Life*. #5—Through 3/24: *Shoot to Kill*. Beg. 3/25: *Johnny Be Good*. #6—*Moonstruck*.
- 510. LAWRENCE—LAWRENCE**—(371-0203). #1—*Police Academy 5*. #2—*Masquerade*. #3—*D.O.A.*
- 511. LEVITTOWN—LEVITTOWN**—(731-0516). #1—Through 3/24: *Hope and Glory*. Beg. 3/25: *Johnny Be Good*. #2—Through 3/24: *The Unbearable Lightness of Being*. Beg. 3/25: *The Last Emperor*.
- 512. LEVITTOWN—LOEWS NASSAU**—(731-5400). #1—*Dominick and Eugene*. #2—*Moonstruck*. #3—*Hairspray*. #4—*Masquerade*. #5—*D.O.A.* #6—*Good Morning, Vietnam*.
- 513. LONG BEACH—PARK AVENUE**—(432-0576). Through 3/24: *Frantic*. Beg. 3/25: *The Fox and the Hound*.
- 514. LYNBROOK—LYNBROOK**—(593-1033). #1—*Little Nikita*. #2—*Vice Versa*. #3—Through 3/24: *Off Limits*. Beg. 3/25: *Johnny Be Good*. #4—*Broadcast News*.
- 515. MALVERNE—TWIN**—(599-6966). #1—*The Unbearable Lightness of Being*. #2—Through 3/24: *Hope and Glory*. Beg. 3/25: *The Last Emperor*.
- 516. MANHASSET—MANHASSET**—(627-7887). #1—*D.O.A.* #2—*Good Morning, Vietnam*. #3—Beg. 3/25: *Hairspray*. Beg. 3/25: *A New Life*.
- 517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL**—(795-2244). #1—*Stand and Deliver*. #2—*Moonstruck*. #3—*Vice Versa*. #4—Through 3/24: *Masquerade*. Beg. 3/25: *Biloxi Blues*. #5—Through 3/24: *Off Limits*. Beg. 3/25: *Johnny Be Good*. #6—*Police Academy 5*. #7—Through 3/24: *Little Nikita*. Beg. 3/25: *The Fox and the Hound*. #8—*Three Men and a Baby*. #9—Through 3/24: *Hairspray*. Beg. 3/25: *A New Life*.
- 518. MASSAPEQUA—PEQUA**—(799-6464). *D.O.A.*
- 519. MERRICK—TWIN**—(546-1270). #1—*Broadcast News*. #2—*Shoot to Kill*.
- 520. NEW HYDE PARK—HERRICKS**—(747-0555). #1—*Vice Versa*. #2—*Police Academy 5*.
- 521. OCEANSIDE—OCEANSIDE**—(536-7565). #1—*Three Men and a Baby*. #2—*Masquerade*.
- 523. PORT WASHINGTON—MOVIES**—(944-6200). #1—*Police Academy 5*. #2—*Masquerade*. #3—*Off Limits*. #4—*Little Nikita*. #5—*Moonstruck*.
- 525. ROCKVILLE CENTRE—ROCKVILLE CENTRE**—(678-3121). #1—*Good Morning, Vietnam*. #2—*Moonstruck*.
- 526. ROSLYN—ROSLYN**—(621-8488). #1—*Dominick and Eugene*. #2—*Vice Versa*.
- 527. SYOSSET—SYOSSET**—(921-5810). #1—*Police Academy 5*. #2—*Vice Versa*. #3—*Stand and Deliver*.
- 528. SYOSSET—UA CINEMA 150**—(364-0700). *D.O.A.*

- 530. VALLEY STREAM—SUNRISE**—(825-5700). #1—*Little Nikita*. #2—*Police Academy 5*. #3—*Vice Versa*. #4—*School Daze*. #5—*D.O.A.* #6—*Off Limits*. #7—*Three Men and a Baby*. #8—*Stand and Deliver*. #9—*Action Jackson*. #10—*Frantic*. #11—*Shoot to Kill*. #12—*Moonstruck*. #13—*Moving; Masquerade*.

- 531. WANTAGH—WANTAGH**—(781-6969). *Broadcast News*.

- 532. WESTBURY—DRIVE-IN**—(334-3400). #1—*Off Limits*. #2—*Police Academy 5*. #3—*Vice Versa*.

- 533. WESTBURY—WESTBURY**—(333-1911). #1—*Jean de Florette*. #2—*Manon of the Spring*. #3—*Half of Heaven*.

Suffolk County

- 600. BABYLON—BABYLON**—(669-3399). #1—*Frantic*. #2—*Off Limits*. #3—*Little Nikita*.

- 601. BABYLON—SOUTH BAY**—(587-7676). #1—Through 3/24: *Good Morning, Vietnam*. Beg. 3/25: *Biloxi Blues*. #2—Through 3/24: *Masquerade*. Beg. 3/25: *A New Life*. #3—*D.O.A.*

- 602. BAY SHORE—CINEMA**—(665-1722). *Vice Versa*.

- 603. BAY SHORE—LOEWS SOUTH SHORE MALL**—(666-4000). #1—*Moonstruck*. #2—*Police Academy 5*.

- 606. BROOKHAVEN—MULTIPLEX**—(289-8900). #1—*Vice Versa*. #2—*Hairspray*. #3—*Shoot to Kill*. #4—*Police Academy 5*. #5—*D.O.A.* #6—*Little Nikita*. #7—*Stand and Deliver*. #8—*Moonstruck*. #9—*Good Morning, Vietnam*. #10—*Masquerade*. #11—*Three Men and a Baby*. #12—*Off Limits*.

- 608. COMMACK—MULTIPLEX**—(462-6953). #1—*Hairspray*; *Three Men and a Baby*. #2—*Vice Versa*. #3—*Frantic*. #4—*Shoot to Kill*. #5—*Masquerade*. #6—*Good Morning, Vietnam*. #7—*Moonstruck*. #8—*Off Limits*. #9—*Stand and Deliver*. #10—*Police Academy 5*. #11—*Dominick and Eugene*. #12—*D.O.A.*; *Little Nikita*.

- 609. COMMACK—CINEPLEX ODEON**—(499-4545). #1—*The Last Emperor*. #2—*Broadcast News*.

- 610. CORAM—THE MOVIES AT CORAM**—(736-6200). #1—*Police Academy 5*. #2—*D.O.A.* #3—*Little Nikita*. #4—*Vice Versa*. #5—Through 3/24: *Good Morning, Vietnam*. Beg. 3/25: *The Invincible Kid*. #6—Through 3/24: *Off Limits*. Beg. 3/25: *Beetle Juice*. #7—Through 3/24: *Moonstruck*. Beg. 3/25: *Biloxi Blues*. #8—Through 3/24: *Frantic*. Beg. 3/25: *A New Life*.

- 611. CORAM—PINE**—(698-6442). #1—*Switching Channels*. #2—*Broadcast News*. #3—*Three Men and a Baby*. #4—*Ironweed*.

- 612. EAST HAMPTON—CINEMAS**—(324-0448). #1—*Police Academy 5*. #2—Through 3/24: *D.O.A.* Beg. 3/25: *A New Life*. #3—Through 3/24: *Moonstruck*. Beg. 3/25: *Biloxi Blues*. #4—*Frantic*. #5—*Vice Versa*.

- 613. ELWOOD—ELWOOD**—(499-7800). #1—Program Unavailable. #2—Program Unavailable.

- 616. HUNTINGTON—SHORE**—(421-5200). #1—*D.O.A.* #2—*Moonstruck*. #3—*Three Men and a Baby*. #4—*Good Morning, Vietnam*.

- 617. HUNTINGTON STATION—WHITMAN**—(423-1300). *Masquerade*.

- 618. ISLIP—ISLIP**—(581-5200). #1—*Good Morning, Vietnam*. #2—*D.O.A.* #3—*Off Limits*.

- 619. LAKE GROVE—MALL SMITH HAVEN**—(724-9550). *Masquerade*.

- 620. LINDENHURST—LINDENHURST**—(888-5400). Through 3/24: *Fatal Attraction*. Beg. 3/25: *She's Having a Baby*.

- 621. MATTITUCK—MATTITUCK**—(298-4405). #1—*Vice Versa*. #2—*Moonstruck*. #3—*Off Limits*. #4—*D.O.A.* #5—*Police Academy 5*. #6—*Good Morning, Vietnam*; *Little Nikita*.

- 623. NORTHPORT—NORTHPORT**—(261-8600). Through 3/24: *Fatal Attraction*. Beg. 3/25: *Three Men and a Baby*.

- 625. PATCHOGUE—THE MOVIES AT PATCHOGUE**—(363-2100). #1—*Police Academy 5*. #2—Through 3/24: *Shoot to Kill*. Beg. 3/25: *The Fox and the Hound*. #3—Through 3/24: *Frantic*. Beg. 3/25: *Biloxi Blues*. #4—Through 3/24: *Three Men and a Baby*. Beg. 3/25: *Johnny Be Good*. #5—*D.O.A.* #6—*Masquerade*. #7—*Little Nikita*. #8—Through 3/24: *Good Morning, Vietnam*. Beg. 3/25: *A New Life*. #9—*Vice Versa*. #10—*Stand and Deliver*. #11—*Moonstruck*. #12—Through 3/24: *Hairspray*. Beg. 3/25: *The Invisible Kid*. #13—Through 3/24: *Off Limits*. Beg. 3/25: *Beetle Juice*.

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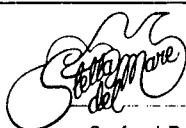


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MOVIES

- 626. PATCHOGUE—TRIPLEX—**(475-0601). #1—Through 3/24: Action Jackson. Beg. 3/25: Hairspray. #2—Through 3/24: Moving. Beg. 3/25: Good Morning, Vietnam. #3—Through 3/24: Switching Channels. Beg. 3/25: Three Men and a Baby.
- 627. PORT JEFFERSON—MINI EAST—**(928-6555). Through 3/24: Police Academy 5. Beg. 3/25: The Fox and the Hound. **WEST—**Through 3/24: Frantic. Beg. 3/25: Johnny Be Good.
- 630. SAG HARBOR—SAG HARBOR—**(725-0010). Through 3/24: Jean de Florette. Beg. 3/25: Manon of the Spring.
- 631. SAYVILLE—SAYVILLE—**(589-0232). #1—Moonstruck. #2—Masquerade. #3—Police Academy 5.
- 633. SMITHTOWN—SMITHTOWN—**(265-1551). Off Limits.
- 634. SOUTHAMPTON—SOUTHAMPTON—**(283-1300). #1—Masquerade. #2—Little Nikita. #3—Through 3/24: Off Limits. Beg. 3/25: The Fox and the Hound. #4—Through 3/24: Hairspray. Beg. 3/25: Johnny Be Good. #5—Vice Versa.
- 635. STONY BROOK—LOEWS—**(751-2300). #1—Dominick and Eugene. #2—Police Academy 5. #3—Moonstruck.
- 636. WEST ISLIP—TWIN—**(669-2626). #1—Through 3/24: Three Men and a Baby. Beg. 3/25: Johnny Be Good; The Fox and the Hound. #2—Through 3/24: Broadcast News. Beg. 3/25: Good Morning, Vietnam.
- 637. WESTHAMPTON—HAMPTON ARTS—**(288-2600). #1—Masquerade. #2—The Unbearable Lightness of Being.
- 638. WESTHAMPTON—WESTHAMPTON—**(288-1500). Frantic.

NEW YORK STATE

AREA CODE 914

Westchester County

- 700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—**(234-7300). #1—D.O.A. #2—Moonstruck.
- 702. BRONXVILLE—BRONXVILLE—**(961-4030). #1—Little Nikita. #2—Vice Versa. #3—The Last Emperor.
- 703. GREENBURGH—CINEMA 100—**(946-4680). #1—Moonstruck. #2—Program Unavailable.
- 704. HARRISON—CINEMA—**(835-5952). Shoot to Kill.
- 705. HARTSDALE—CINEMA—**(428-2200). #1—Good Morning, Vietnam. #2—Masquerade. #3—Police Academy 5. #4—Empire of the Sun.
- 706. HAWTHORNE—ALL WESTCHESTER SAW MILL—**(747-2333). #1—Police Academy 5. #2—Vice Versa. #3—Stand and Deliver. #4—Dominick and Eugene. #5—Masquerade. #6—Good Morning, Vietnam. #7—Moonstruck. #8—Hairspray. #9—D.O.A. #10—Off Limits.
- 707. LARCHMONT—PLAYHOUSE—**(834-3001). Through 3/24: Vice Versa. Beg. 3/25: Biloxi Blues.
- 708. MAMARONECK—PLAYHOUSE—**(698-2200). #1—D.O.A. #2—Police Academy 5. #3—Good Morning, Vietnam. #4—Through 3/24: Off Limits. Beg. 3/25: The Fox and the Hound.
- 709. MOUNT KISCO—MOUNT KISCO—**(666-6900). #1—Through 3/24: Off Limits. Beg. 3/25: Johnny Be Good. #2—Through 3/24: Vice Versa. Beg. 3/25: Biloxi Blues. #3—Through 3/24: Good Morning, Vietnam. Beg. 3/25: A New Life. #4—Masquerade. #5—Police Academy 5.
- 710. MOUNT VERNON—PARKWAY—**(664-3311). The Unbearable Lightness of Being.
- 711. NEW ROCHELLE—PROCTORS—**(632-1100). #1—Little Nikita. #2—Off Limits.
- 712. NEW ROCHELLE—TOWN—**(632-9700). Moonstruck.
- 713. OSSINGEN—ARCADIAN—**(941-5200). #1—Three Men and a Baby. #2—The Last Emperor. #3—Shoot to Kill.
- 714. PEEKSKILL—BEACH—**(737-6262). #1—Through 3/24: Three Men and a Baby. Beg. 3/25: The Fox and the Hound. #2—Through 3/24: Masquerade. Beg. 3/25: Johnny Be Good. #3—Police Academy 5. #4—Moonstruck.
- 715. PEEKSKILL—WESTCHESTER MALL—**(528-8822). #1—D.O.A. #2—Good Morning, Vietnam. #3—Little Nikita. #4—Off Limits.

- 721. WHITE PLAINS—GALLERIA—**(997-8198). #1—Moving. #2—Little Nikita.
- 722. YONKERS—CENTRAL PLAZA—**(793-3232). #1—D.O.A. #2—Off Limits. #3—Three Men and a Baby. #4—Moonstruck.
- 723. YONKERS—MOVIELAND—**(793-0002). #1—Police Academy 5. #2—Through 3/24: Hairspray. Beg. 3/25: Johnny Be Good. #3—Through 3/24: Action Jackson. Beg. 3/25: Biloxi Blues. #4—Stand and Deliver. #5—Through 3/24: Frantic. Beg. 3/25: A New Life. #6—Through 3/24: Shoot to Kill. Beg. 3/25: The Fox and the Hound.
- 724. YONKERS—NEW BROADWAY—**(423-0515). #1—Masquerade. #2—Moving. #3—Off Limits; Police Academy 5.
- 725. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—**(245-1500). #1—Little Nikita. #2—Through 3/24: Shoot to Kill. Beg. 3/25: The Fox and the Hound. #3—Vice Versa. #4—Moonstruck. #5—Through 3/24: Frantic. Beg. 3/25: Biloxi Blues. #6—Masquerade. #7—Police Academy 5.
- 726. YORKTOWN HEIGHTS—TRIANGLE—**(245-8850). #1—Through 3/24: Broadcast News. Beg. 3/25: Shoot to Kill. #2—The Last Emperor.

Rockland County

- 752. NANUET—MALL—**(623-6336). The Dead.
- 753. NANUET—MOVIES—**(623-0211). #1—Moonstruck. #2—Hairspray. #3—Masquerade. #4—Good Morning, Vietnam. #5—D.O.A.
- 755. NEW CITY—TOWN—**(634-5100). #1—Off Limits. #2—Moonstruck.
- 756. NEW CITY—UA CINEMA 304—**(634-8200). #1—Police Academy 5. #2—Vice Versa.
- 757. NYACK—CINEMA EAST—**(358-6631). Dominick and Eugene.
- 759. PEARL RIVER—CENTRAL—**(735-2530). #1—Off Limits. #2—Masquerade.
- 760. PEARL RIVER—PEARL RIVER—**(735-6500). Moonstruck.
- 761. SPRING VALLEY—CINEMA 45—**(352-1445). D.O.A.
- 762. SPRING VALLEY—PIX—**(425-6902). #1—The Last Emperor. #2—Masquerade.
- 763. STONY POINT—9 W—**(942-0303). Three Men and a Baby.
- 764. SUFFERN—LAFAYETTE—**(357-6030). Good Morning, Vietnam.

CONNECTICUT

AREA CODE 203

Fairfield County

- 800. BROOKFIELD—FINE ARTS—**(775-0070). #1—The Unbearable Lightness of Being. #2—Three Men and a Baby.
- 801. DANBURY—CINE—**(743-2200). #1—D.O.A. #2—Good Morning, Vietnam. #3—Moonstruck.
- 802. DANBURY—CINEMA—**(748-2923). #1—Police Academy 5. #2—Vice Versa.
- 803. DANBURY—PALACE—**(748-7496). #1—Masquerade. #2—Off Limits. #3—Little Nikita.
- 805. FAIRFIELD—COMMUNITY—**(255-6555). #1—Off Limits. #2—Three Men and a Baby; Shoot to Kill.
- 806. FAIRFIELD—COUNTY—**(334-1411). Vice Versa.
- 807. GREENWICH—CINEMA—**(869-6030). #1—The Unbearable Lightness of Being. #2—Dominick and Eugene.
- 808. GREENWICH—PLAZA—**(869-4030). #1—Hairspray. #2—Masquerade. #3—Stand and Deliver.
- 809. NEW CANAAN—PLAYHOUSE—**(966-0600). #1—Good Morning, Vietnam. #2—D.O.A.
- 810. NORWALK—CINEMA—**(838-4504). #1—Police Academy 5. #2—Good Morning, Vietnam.
- 811. NORWALK—NORWALK—**(866-9202). Off Limits.
- 812. RIDGEFIELD—CINEMA—**(438-3338). Broadcast News; Batteries Not Included.
- 813. SOUTH NORWALK—SONO—**(866-9202). 3/23-24: "Cannes Goods II." Through 3/31: The Whales of August.

- 814. SPRINGDALE—STATE**—(325-0250). *Good Morning, Vietnam; Empire of the Sun.*
- 815. STAMFORD—AVON**—(324-9205). #1—*Little Nikita*. #2—*Off Limits*.
- 816. STAMFORD—CINEMA**—(324-3100). #1—*Police Academy 5*. #2—*Frantic*. #3—*D.O.A.*
- 817. STAMFORD—RIDGEWAY**—(323-5000). #1—*Moonstruck*. #2—*Vice Versa*.
- 818. STRATFORD—UA STRATFORD SQUARE**—(377-5056). #1—Through 3/24: *Switching Channels*. Beg. 3/25: *Johnny Be Good*. #2—*Shoot to Kill*. #3—*Three Men and a Baby*. #4—*Frantic*. #5—Through 3/24: *Off Limits*. Beg. 3/25: *The Fox and the Hound*. #6—*Police Academy 5*.
- 819. TRUMBULL—TRANS-LUX**—(374-0462). #1—*Good Morning, Vietnam*. #2—*D.O.A.* #3—*Police Academy 5*.
- 820. WESTPORT—FINE ARTS**—(227-3324). #1—*Dominick and Eugene*. #2—*D.O.A.* #3—(227-9619). *Vice Versa*. #4—(226-6666). *The Last Emperor*.
- 821. WESTPORT—POST**—(227-0500). *Moonstruck*.
- 822. WILTON—CINEMA**—(762-5678). *Masquerade*.

NEW JERSEY

AREA CODE 201

Hudson County

- 900. ARLINGTON—LINCOLN**—(997-6873). #1—Program Unavailable. #2—Program Unavailable. #3—Program Unavailable.
- 901. JERSEY CITY—HUDSON PLAZA**—(433-1100). #1—*D.O.A.* #2—*Three Men and a Baby*.
- 902. JERSEY CITY—NEWPORT**—(626-3200). #1—*School Daze*. #2—*Little Nikita*. #3—*Off Limits*. #4—*Moonstruck*. #5—*Police Academy 5*. #6—*Shoot to Kill*. #7—*Moving*. #8—*D.O.A.* #9—*Masquerade*.
- 903. JERSEY CITY—STATE**—(653-5200). #1—*Police Academy 5*. #2—*Little Nikita*. #3—*Off Limits*. #4—*School Daze*.
- 904. SECAUCUS—LOEWS MEADOW PLAZA 8**—(902-9200). #1—*Vice Versa*. #2—*Off Limits*. #3—*Hairspray*. #4—*Little Nikita*. #5—*Masquerade*. #6—*D.O.A.* #7—*Frantic*. #8—*Stand and Deliver*.
- 905. SECAUCUS—LOEWS MEADOW SIX**—(866-6161). #1—*Moonstruck*. #2—*Police Academy 5*. #3—*Moving*. #4—*Good Morning, Vietnam*. #5—*Shoot to Kill*. #6—*Dominick and Eugene*.
- 906. WEST NEW YORK—MAYFAIR**—(865-2010). *Good Morning, Vietnam; Switching Channels*.

Essex County

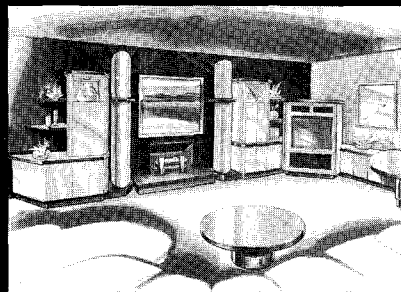
- 910. BLOOMFIELD—CENTER**—(748-7900). *Little Nikita*.
- 911. BLOOMFIELD—ROYAL**—(748-3555). #1—*Police Academy 5*. #2—*Off Limits*.
- 912. CEDAR GROVE—CINEMA 23**—(239-1462). *Off Limits*.
- 913. IRVINGTON—CASTLE**—(372-9324). #1—*Little Nikita*. #2—*School Daze; Action Jackson*.
- 914. LIVINGSTON—COLONY**—(992-0800). *D.O.A.*
- 915. MAPLEWOOD—MAPLEWOOD**—(763-3100). *Three Men and a Baby*.
- 916. MILLBURN—MILLBURN**—(376-0800). #1—*Moonstruck*. #2—*Broadcast News*.
- 917. MONTCLAIR—CLARIDGE**—(746-5564). #1—*D.O.A.* #2—*Moonstruck*. #3—Through 3/24: *Good Morning, Vietnam*. Beg. 3/25: *Biloxi Blues*.
- 918. MONTCLAIR—WELLMONT**—(783-9500). #1—*School Daze*. #2—Through 3/24: *Masquerade*. Beg. 3/25: *Beetle Juice*. #3—Through 3/24: *Moving*. Beg. 3/25: *Johnny Be Good*.
- 919. NUTLEY—FRANKLIN**—(667-1777). #1—*Moonstruck*. #2—*Masquerade*. #3—*D.O.A.*
- 920. UPPER MONTCLAIR—BELLEVUE**—(744-1455). #1—*Little Nikita*. #2—*Vice Versa*. #3—Through 3/24: *The Last Emperor*. Beg. 3/25: *A New Life*.
- 921. WEST ORANGE—ESSEX GREEN**—(731-7755). #1—*Frantic*. #2—*Police Academy 5*. #3—*The Unbearable Lightness of Being*.

Union County

- 930. BERKELEY HEIGHTS—BERKELEY**—(464-8888). *Little Nikita*.
- 931. CRANFORD—CRANFORD**—(276-9120). #1—*Masquerade*. #2—*Moonstruck*.
- 932. ELIZABETH—ELMORA**—(352-3483). *The Last Emperor*.
- 933. LINDEN—QUAD**—(925-9787). #1—*Moonstruck*. #2—*D.O.A.* #3—Through 3/24: *Masquerade*. Beg. 3/25: *Biloxi Blues; The Fox and the Hound*. #4—Through 3/24: *Off Limits*. Beg. 3/25: *Johnny Be Good*.
- 935. UNION—LOST PICTURE SHOW**—(964-4497). *The Unbearable Lightness of Being*.
- 936. UNION—UNION**—(686-4373). #1—*Vice Versa*. #2—*D.O.A.*
- 937. WESTFIELD—RIALTO**—(232-1288). #1—Through 3/24: *Vice Versa*. Beg. 3/25: *The Fox and the Hound*. #2—*Little Nikita*. #3—*Shoot to Kill*.
- 938. WESTFIELD—TWIN**—(654-4720). #1—*D.O.A.* #2—Through 3/24: *Good Morning, Vietnam*. Beg. 3/25: *Johnny Be Good*.

Bergen County

- 950. BERGENFIELD—TWIN**—(385-1600). #1—*D.O.A.* #2—Through 3/24: *The House on Carroll Street*. Beg. 3/25: *Johnny Be Good*.
- 951. CLOSTER—CLOSTER**—(768-8800). Through 3/24: *Good Morning, Vietnam*. Beg. 3/25: *A New Life*.
- 952. EDGEWATER—LOEWS SHOWBOAT**—(941-3660). #1—*D.O.A.* #2—*Good Morning, Vietnam*. #3—*Shoot to Kill*. #4—*Switching Channels*.
- 953. EMERSON—TOWN**—(261-1000). #1—*Switching Channels*. #2—*Off Limits*.
- 954. FAIR LAWN—HYWAY**—(796-1717). #1—*Little Nikita*. #2—*School Daze*.
- 955. FAIRVIEW—TWIN**—(941-2424). #1—*Moonstruck*. #2—*Masquerade*.
- 956. FORT LEE—LINWOOD**—(944-6900). #1—*Off Limits*. #2—*Police Academy 5*.
- 958. OAKLAND—TWIN**—(337-4478). #1—Through 3/24: *Vice Versa*. Beg. 3/25: *The Fox and the Hound*. #2—*Police Academy 5*.
- 959. PARAMUS—CINEMA 35**—(845-5070). *Vice Versa*.
- 960. PARAMUS—DRIVE-IN**—(368-1440). Program Unavailable.
- 961. PARAMUS—BERGEN MALL**—(845-4449). *Little Nikita*.
- 962. PARAMUS—ROUTE 4**—(487-7909). #1—*Moonstruck*. #2—*Three Men and a Baby*. #3—*Dominick and Eugene*. #4—*Hairspray*. #5—*Masquerade*. #6—*Stand and Deliver*. #7—*D.O.A.* #8—*Good Morning, Vietnam*. #9—*Action Jackson*. #10—*Frantic*.
- 963. PARAMUS—ROUTE 17**—(843-3830). #1—*Police Academy 5*. #2—*Shoot to Kill*. #3—*Off Limits*.
- 964. RAMSEY—CINEMA**—(825-2090). *Moonstruck*.
- 965. RAMSEY—INTERSTATE**—(327-0153). Program Unavailable.
- 966. RIDGEFIELD PARK—RIALTO**—(641-0617). *The Last Emperor*.
- 967. RIDGEWOOD—WARNER**—(444-1234). #1—*Hairspray*. #2—*D.O.A.* #3—*Good Morning, Vietnam*. #4—*Vice Versa*.
- 968. RUTHERFORD—WILLIAMS**—(933-3700). #1—*The Last Emperor*. #2—*Frantic*.
- 969. TEANECK—MOVIE CITY**—(836-3334). #1—*Off Limits*. #2—*Vice Versa*. #3—*Little Nikita; The Fox and the Hound*.
- 970. TENAFLY—CINEMA 4**—(871-8889). #1—*Moonstruck*. #2—*Masquerade*. #3—*Vice Versa*. #4—*Hairspray*.
- 971. WASHINGTON TOWNSHIP—CINEMA**—(666-2221). #1—*Moonstruck*. #2—Through 3/24: *Three Men and a Baby*. Beg. 3/25: *Johnny Be Good*. #3—Through 3/24: *Broadcast News*. Beg. 3/25: *Biloxi Blues*.
- 972. WESTWOOD—PASCACK**—(664-3200). #1—*Police Academy 5*. #2—*D.O.A.* #3—*Vice Versa*. #4—Through 3/24: *Good Morning, Vietnam*. Beg. 3/25: *The Fox and the Hound*.

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BRIEF MOVIE REVIEWS

COMPILED BY CATHY HAINER

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	General Audiences. All ages admitted.
PG:	Parental Guidance Suggested. Some material may not be suitable for children.
PG-13:	Parents Strongly Cautioned. Some material may be inappropriate for children under 13.
R:	Restricted. Under 17 requires accompanying parent or adult guardian.
X:	No one under 17 admitted.

NEW FILMS

★ New films recommended by *New York's* critic.

ACTION JACKSON—(1 hr. 33 min.; 1988) While investigating a series of Union official slayings, a Detroit cop uncovers an auto magnate's plot to take control of the Unions. With Carl Weathers, Craig T. Nelson, and Vanity. Written by Robert Reneau. Dir. Craig T. Baxley. R. 3, 35, 109, 111, 112, 213, 316, 530, 626, 723, 913, 962

★ **AU REVOIR LES ENFANTS (GOOD-BYE, CHILDREN)**—(1 hr. 43 min.; 1987) In French, Eng. subtitles. Louis Malle returns to France and reclaims his greatness in this fictionalized memoir of the cold winter of 1943-1944, when he boarded at a Catholic school near Fontainebleau and nearly betrayed—through intellectual vanity—a young Jewish student to the Nazis. The hero, 11-year-old Julien (Gaspard Manesse), is a mama's boy who wets his bed at night, a proud, intelligent, and infantile child who bristles when a new boy with intelligence equal to his own, Bonnet (Raphaël Fétjò) enters his class. Bonnet, tall, tentative, rather stand-offish, is a Jew being hid (illegally) by the Carmelite monks who run the school. Julien doesn't quite know what a Jew is, but he knows they are hated, and he uses that against Bonnet, failing to realize that his clever taunts (offering him pork paté on a cracker) are an open threat to expose him. Malle works with precision and restraint. The movie is quiet, rather sombre, but its grip on the audience tightens and tightens—the last scene is one of the most moving in recent films. A classic of European cinema. (2/22/88) PG. 55

★ **BABETTE'S FEAST**—(1 hr. 42 min.; 1988) In Danish and French, Eng. subtitles. Heavenly. Adapting a 1950 story by Isak Dinesen, the French-Danish director Gabriel Axel shows himself a master filmmaker. Toward the end of the 19th century, two elderly spinsters—daughters of a Lutheran minister—live with utter simplicity in a tiny fishing village on the Jutland peninsula. They have a French maid, Babette (Stéphane Audran), whom they employ without wages, and who helps them perform their Christian duties, which mainly consist of bringing unspeakable food to the town's lonely old men. The women are infuriatingly serene; their faith is untested, unworldly, and though they couldn't be more harmless, we see them as blind and bizarrely unaware of how selfish and self-serving they are. On the 100th birthday of the long-dead minister, Babette asks, as a favor, that she be allowed to cook, and pay for herself, a French meal. The

meal that she then produces is a staggering display of luxury, refinement, and art, and yet the two sisters, and the other surviving members of the minister's sect, are afraid that if they take sensual pleasure, they will have sinned. So they admit nothing of what they feel. Spiritually renewed, they become better Christians, dancing with locked hands in the moonlight. Babette, meanwhile, is fulfilled in her art without a single word of praise. The movie is sublimely ironic, and consistently, subversively funny—a witty fable about the power of art and the power of philistine innocence too. With Bodil Kjer and Birgitte Federspiel as the two elderly women. (3/7/88) G. 82

BEATRICE—(2 hr. 8 min.; 1988) In French, Eng. subtitles. Reviewed in this issue. 50

BILOXI BLUES—(1 hr. 58 min.; 1988) Reviewed in this issue. PG-13. 20, 25, 35, 53, 65, 203, 210, 219, 220, 302, 304, 406, 504, 506, 509, 517, 601, 610, 612, 625, 707, 709, 723, 724, 917, 933, 971

★ **BROADCAST NEWS**—(2 hr. 13 min.; 1987) This chaty, compulsively entertaining romantic comedy set at a network news bureau in Washington, D.C. feels like the best TV sitcom ever made. The wiry, energetic Holly Hunter, a sort of female Mickey Rooney, stars as Jane Craig, an obsessively ethical person who cheats herself out of happiness. Two men admire her and struggle for her love: Aaron Altman (Albert Brooks), an ace reporter who tries, and fails, to be an anchorman, and whose professional and romantic failure is turning him into an embittered spoilsport; and Tom Grunick, (William Hurt), a rather ignorant yet shrewdly calculating smoothie who ascends to power because he's perfect for television. Writer-director James L. Brooks is observant and funny about such things as ambition and self-interest, and he mixes the romantic stresses right into the working day, which is quite a feat. But Brooks can't break free of the cloying side of his TV background. The characters analyze their feelings constantly until the movie seems more like therapy than drama. And *Broadcast News* is too moralistic about the corruptions of "entertainment" in TV news—as if entertainment and show-business (for instance, Edward R. Murrow's glamorous, smoke-en-shrouded theatricality) were not endemic from the beginning. Yet none of this stops the movie from being great fun. (1/4/88) R. 21, 54, 84, 514, 519, 531, 609, 611, 636, 725, 812, 916, 971

★ **THE DEAD**—(1 hr. 23 min.; 1987) John Huston's film, an adaptation of James Joyce's great story "The Dead," from *Dubliners*, is a beautiful work that nevertheless softens its source in ways that are disorienting. The hero, Gabriel Conroy (Donal McCann), is a university professor and book reviewer who presides uneasily at the elaborate after-Christmas party given by his spinster aunts in Dublin. Later, in his hotel room, at his wife's side, he undergoes an extreme and entirely unexpected mortification, and he commences an internal monologue (from the final pages of the story), grieving over himself, his wife, all of Ireland. The party we have been witnessing, however, re-created by Huston with surprising warmth, is anything but "dead"—the people, on the contrary, seem vibrantly alive. Thus the monologue is left hanging a bit. But it's a smooth and beautiful piece of filmmaking nonetheless, with eloquent, detailed performances by a large cast of great Irish actors, and the haunting Anjelica Huston as Gabriel's wife, Gretra. Included in the cast are Donal Donnelly and Marie Kean. Adaptation by Huston's son, Tony. (1/18/88) PG. 11, 45

D.O.A.—(1 hr. 40 min.; 1988) A college professor who has been poisoned with a fatal, slow-acting toxin searches for his would-be killer. With Dennis Quaid, Meg Ryan, and Daniel Stern. Screenplay by Charles Edward Pogue. Dir. Rocky Morton and Annabel Jan- kel. R. 21, 41, 53, 89, 101, 112, 200, 204, 206, 214,

219, 300, 302, 304, 307, 309, 406, 504, 510, 512, 516, 518, 528, 530, 601, 606, 610, 612, 616, 618, 621, 625, 700, 706, 708, 715, 722, 753, 761, 801, 809, 816, 819, 820, 901, 902, 904, 914, 917, 919, 933, 936, 938, 950, 952, 962, 967, 972

DOMINICK AND EUGENE—(1 hr. 45 min.; 1988) The story of two brothers, one an ambitious medical student, the other a mentally-handicapped garbage man. With Tom Hulce, Ray Liotta, and Jamie Lee Curtis. Screenplay by Alvin Sargent and Corey Blechman. Dir. Robert M. Young. PG-13. 5, 62, 512, 526, 608, 635, 706, 757, 807, 820, 905, 962

FATAL ATTRACTION—(2 hr.; 1987) It starts as a shrewdly observed, nuanced drama of New York life and manners. Glenn Close, as a rather voracious single woman working in publishing, seduces married man Michael Douglas, and they spend the weekend together. When he tells her it's over, he's returning to his happy life with his wife and child, she flares up and won't let him go. There's an edge of desperation to Close's portrait that is frightening, but her case against Douglas makes plenty of sense. Then the filmmakers (writer James Dearden; director Adrian Lyne), who have created the Close character using feminist perceptions and arguments, give way to male paranoia and betray her altogether. They turn her into a knife-wielding monster, and the picture becomes despicable—a ghoulish horror picture with blood thrills for the jaded. It's a tense, fascinating and original movie until it falls to pieces. With lovely Anne Archer as the wife. (10/5/87) R. 40, 620, 623

FRANTIC—(1 hr. 50 min.; 1988) For an hour, Roman Polanski's neo-Hitchcockian thriller is first-rate. The hero, Dr. Richard Walker (Harrison Ford), arrives in Paris for a medical conference. As he takes a shower on the first day, his wife Sondra (Betty Buckley) is kidnapped from their hotel. Left with only a few opaque clues, Walker, stoned with jet lag, gets teased, kicked, and led around by the nose. He's the classic hapless American abroad, the bull in the faience shop. Polanski and screenwriter Gérard Brach are amused by the spectacle of this man slapping his tail on the deck, but they also admire him. He's persistent and tough, and his very literal-mindedness may be a form of strength. In the first hour or so, Polanski works in a pleasingly methodical way, moving the camera with majestic control, accompanying Walker stealthily into dark, dangerous rooms. He gives the movie some physical gravity and matter-of-factness as well as violent jolts. But *Frantic* disintegrates. A standard chic French movie girl (Emmanuelle Seigner) comes on; the villains are unmemorable; and Polanski's stern control degenerates into slapstick violence and incoherent shootouts. And there's something else wrong: Harrison Ford gives a grimly monotonous performance; his heavy-handedness wears out one's pleasure. (3/14/88) R. 7, 25, 31, 61, 85, 101, 103, 106, 112, 203, 204, 207, 210, 214, 218, 219, 220, 304, 306, 310, 313, 315, 318, 406, 503, 505, 506, 509, 510, 517, 520, 523, 530, 603, 606, 608, 610, 612, 621, 625, 626, 627, 631, 634, 705, 706, 708, 709, 714, 723, 724, 756, 802, 810, 816, 818, 819, 900, 903, 921, 956, 958, 962, 970, 972

FRIDA—(1 hr. 48 min.; 1986) In Spanish, Eng. subtitles. An exploration of the life and art of famed Mexican surrealist painter Frida Kahlo. With Ofelia Medina. Written by José Joaquín Blanco and Paul Leduc. Dir. Leduc. 82

GIRL FROM HUNAN—(1 hr. 39 min.; 1988) In Mandarin, Eng. subtitles. It feels like an old folk tale told through the medium of a modern woman's liberated consciousness. This movie from the People's Republic of China is about a teenager betrothed to an infant in turn-of-the-century (but still feudal) China. By temperament, the girl is naturally independent and so con-

stantly runs afoul of the codes that are still strong enough to cause a rebel a great deal of misery. The movie is beautiful, sensitive, cruel, prudish, and artistically naive. See it if you don't mind a dramatic method dependent on the changing of the seasons and the rushing of water. Dir. Xie Fei and U Lan. (3/21/88) 81

GOOD MORNING, VIETNAM—(1 hr. 59 min.; 1987) Robin Williams's astonishing mouth has been reactivated in this comedy set in Vietnam in 1965. Arriving in Saigon, Williams, an Armed Forces Radio disc jockey, does long, long riffs into the microphone, and his multilevel consciousness and gonzo joking make instant contact with the way the grunts, in that dangerous period, feel about their lives. There's a great subject buried here—the way popular culture, in the sixties, pulled together paranoid, fragmented people. But the screenwriter, Mitch Markowitz, has produced a screenplay derived from the harmless service comedies of the fifties in which fun-loving enlisted men outwit stuffed-shirt officers, men with no laughter in their souls. Barry Levinson's direction is surprisingly slipshod, and the movie also makes the disastrous, inconceivable error of patronizing the Vietnamese. In the end, Robin Williams is cool and everyone else isn't. So what? With Bruno Kirby. (1/4/88) R. 10, 36, 55, 85, 110, 200, 217, 220, 302, 304, 307, 308, 509, 512, 516, 525, 601, 606, 608, 610, 616, 618, 621, 625, 626, 636, 705, 706, 708, 709, 715, 753, 764, 801, 809, 810, 814, 819, 905, 906, 917, 938, 951, 952, 962, 967, 972

THE GRAND HIGHWAY—(1 hr. 44 min.; 1988) In French, Eng. subtitles. A clichéd heart-warmer from rural France that has nevertheless been put together, by writer-director Jean-Loup Hubert, with considerable formal control. A young mother leaves her nine-year-old son with a warring couple (Anémone and Richard Bohringer), and the boy, vulnerable and needy, turns the two egotistical and quarrelsome grown-ups into parents. The movie wouldn't be much were it not for Anémone, a tall, horse-faced near-beauty whose physical presence suggests a constant battle between sensuality and prudishness. Her small-town wife wants to become a priss—she feels herself an aggrieved woman—and yet her walk has an odd, provocative bump to it. She is constantly violating her own nature, and Anémone makes her both goosey and passionate. (2/15/88) 50

*** HAIRSPRAY**—(1 hr. 34 min.; 1988) John Waters, the disreputable camp master from Baltimore, in an uncharacteristically mellow mood. Back in 1962, Baltimore was still racist and mean, but, in this happy myth, integration was spear-headed by a bunch of sweetie-pie white girls who wanted to dance to black music and dance with white boys. The heroine, Miss Tracy Turnblad (bouncy little Ricki Lake), a libidinous teen who sprays fragrant-smelling glue on her hair, struggles to become the teen queen of Baltimore. Her rival: the odious Amber Von Tussle, who wears colorless wax on her lips. The movie, as you may have gathered, is a cracked version of a teen flick from the fifties. Waters keeps the dances in the proper period style, inventing a few steps of his own for fun. In all this, he's lost his old willingness to ridicule: He likes these people. An unsuspecting moviegoer who wanders into the picture might think he was losing his mind, but really, it's perfectly pleasant entertainment. Photographed in ugly plastic colors. With Waters's superstar Divine, who plays Tracy's mother, ironing, endlessly ironing, Sonny Bono (deplorable), and Debbie Harry (a little better). Pia Zadora shows up in a black wig as a beatnik. (2/29/88) PG. 5, 36, 62, 85, 210, 214, 305, 404, 505, 512, 516, 517, 606, 608, 625, 626, 634, 706, 723, 753, 808, 904, 962, 967, 970

HIGH SEASON—(1 hr. 44 min.; 1988) A comedy about expatriates, tourists, artists, and spies set on the idyllic Greek island of Rhodes. With Jacqueline Bisset, James Fox, and Irene Pappas. Screenplay by Mark and Clare Peploe. Dir. Clare Peploe. R. 51

HIGH TIDE—(1 hr. 43 min.; 1988) The taut young Australian actress Judy Davis has the most arresting face in the movies today, a face that offers both the transparency, the fire, and the mobility of the legendary actresses of the past, and also a scarily masklike beauty. In Gillian Armstrong's new movie, set in a scraggly Australian beach town, she is very pale, with scarlet, almost purple lips and high cheekbones, and at times, she emits the Medusa-like malevolence of Bette Davis at her most fierce. The movie is only so-so, but Davis

gives her fullest performance yet. She plays a woman whose husband has died, causing her to flee from a baby daughter and muck up her life. Years later, she runs into the girl, now a teenager. Davis's character is self-hating but proud, intelligent but willfully disorganized, capable of great tenderness and also great cruelty. The movie is about her attempts to pull herself together and assume responsibility for the girl. Davis makes every facet of this woman's consciousness dramatic. We can see her nerves shrieking in pain and, now and then, in pleasure. With Colin Friels. (3/7/88) PG-13. 81, 82

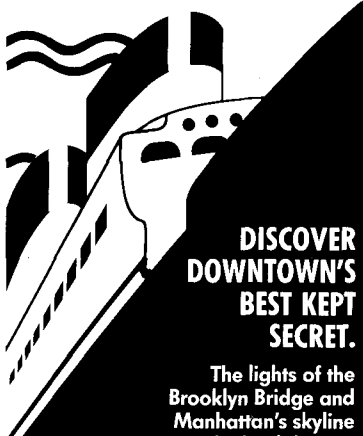
*** HOPE AND GLORY**—(1 hr. 52 min.; 1987) John Boorman's shockingly happy memoir of growing up during the blitz. At the beginning of the war, the seven-year-old Boorman—called Bill Rohan (Sebastian Rice Edwards) in the movie—lives with his parents in a dreary London suburb of semi-detached row houses. The bombs fall and the houses crack open, revealing a treasure chest of riches. The boys play about them joyously, and life stirs in the ruins. The picture is probably as good as a vignette movie without an active leading character could be. Individually, the episodes are very fine, but they don't add up to something powerful. Bill is a silent, sensitive boy—an observer, not a hero. Boorman doesn't create a plot around him—a conflict, say, with his unhappily married parents. Bill has no secret life that matters. In the end, Boorman's blithe countermyth of the blitz is wonderful in spots but weightless on the whole. With Sarah Miles, Ian Bannen. (10/26/87) PG-13. 11, 60, 317, 511, 601

THE HOUSE ON CARROLL STREET—(1 hr. 41 min.; 1988) This romantic thriller set in the McCarthy period wastes a shrewd, nasty performance by Mandy Patinkin as a vicious Senate-committee investigator, and a likable one by Jeff Daniels as a decent, out-of-it FBI man. Kelly McGillis, however, is rather shockingly threadbare in a misconceived role that calls for her character—a noble leftist—to launch herself into situation after situation that she has no business getting into. Walter Bernstein's script, which has something to do with paranoid anti-Communism and the importation of Nazi war criminals into this country, is pretty much of an embarrassment from start to finish, and no amount of beautiful set design, costuming, and lighting can disguise its basic inanity. Dir. Peter Yates. (3/21/88) PG. 20, 950

JEAN DE FLORETTE—(2 hr. 2 min.; 1986) In French, Eng. subtitles. Yves Montand, giving a powerful performance as a mean old peasant, is the best thing in this French culture package by the producer-director Claude Berri. Montand is César, the Provençal peasant clan leader who schemes to reduce the value of a neighbor's land so that he and his nephew, Ugolin, can buy it at a low price. The neighbor, Jean (Gérard Depardieu), is a hunchback with incredible will and dignity, a good man from the city with elaborate plans for growing vegetables, breeding rabbits—all defeated by César and Ugolin's chicaneries. Berri relies on such square epic devices as the Dignity of Labor and the Passing of the Seasons (all four of them). (7/20/87) PG. 4, 533, 630

JOHNNY BE GOOD—(1 hr. 26 min.; 1988) A small-town football star is showered with gifts and bribes when he is recruited by the big-name colleges. With Anthony Michael Hall and Robert Downey Jr. Written by Steve Zacharias, Jeff Buhai, and David Obst. Dir. Bud Smith. PG-13. 3, 36, 88, 200, 304, 316, 509, 511, 514, 517, 625, 627, 634, 636, 709, 714, 723, 818, 918, 933, 938, 950, 971

*** THE LAST EMPEROR**—(2 hrs. 45 min.; 1987) Bernardo Bertolucci's masterly epic, which recounts the bizarre, hapless life of Pu Yi (1905-67), the last of the Ching dynasty, is a dream of imperial China—a Western dream, idealized, sexualized, in which the court rituals have become so hyperconsciously artificial they cross over into erotic theater. Set up as emperor at age 3, Pu Yi, magnificent in yellow brocade, ruled the Forbidden City of Peking—but only the Forbidden City. The rest of China had become a republic by 1912, and the emperor was ignored. In re-creating the court rituals, Bertolucci, designer Ferdinando Scarfotti, and cinematographer Vittorio Storaro don't give us the usual splotchily photographed junk collection that passes for decor in period epics. The beauty, however, is provisional, doomed. Pu Yi lived long enough to be imprisoned in a "re-educational" center by the Chinese Communists as a "war criminal." Bertolucci and screenwriter Mark Peploe cut back and forth between the spectacular court and the dour prison camp, where



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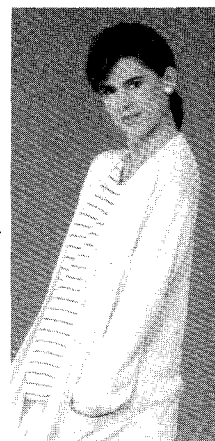
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art and luxury have given way to the reproving drabness of Communist kitsch. At the end of his life, Pu Yi becomes an ordinary citizen in gray, a state of spiritual purification that Bertolucci seems to approve. The muted ending leaves one uneasy: Has Bertolucci taken the proper Communist line in order to gain admission to the Forbidden City? With John Lone as the grown-up Pu Yi, Joan Chen as his empress. (11/30/87) PG-13. 6, 46, 204, 304, 320, 501, 511, 601, 609, 702, 713, 725, 762, 820, 920, 932, 966, 968

LEVY AND GOLIATH—(1 hr. 45 min.; 1988) In French, Eng. subtitles. In this comedy, a Hasidic Jew is chased through the streets of Paris by rough drug traffickers after his travelling bag is switched with a case full of cocaine. With Richard Anconina, Michel Boujenah, and Souad Amidou. Screenplay by Gérard Oury and Danièle Thompson. Dir. Oury. 63

LITTLE NIKITA—(1 hr. 47 min.; 1988) Reviewed in this issue. PG. 11, 33, 60, 87, 90, 92, 102, 108, 112, 207, 210, 216, 219, 220, 222, 306, 309, 313, 315, 406, 503, 505, 508, 514, 517, 523, 530, 600, 606, 608, 610, 621, 625, 634, 702, 711, 715, 721, 724, 803, 815, 902, 903, 904, 910, 913, 920, 930, 937, 954, 961, 969

MASQUERADE—(1 hr. 36 min.; 1988) A story of murder, intrigue, and love set in a seaside summer playground of the idle rich. With Rob Lowe, Meg Tilly, and Kim Cattrall. Screenplay by Dick Wolfe. Dir. Bob Swaim. R. 20, 36, 65, 85, 101, 103, 112, 210, 214, 217, 220, 305, 306, 313, 316, 317, 406, 504, 509, 510, 512, 517, 521, 523, 530, 601, 606, 608, 617, 619, 625, 631, 634, 637, 705, 706, 709, 714, 724, 724, 753, 759, 762, 803, 808, 822, 902, 904, 918, 919, 931, 933, 955, 962, 970

THE MILAGRO BEANFIELD WAR—(1 hr. 55 min.; 1988) A Chicano handyman illegally irrigates his parched beanfield with water from a nearby development, setting off a chain of events that unites the people of the Milagro Valley. With Rubén Blades, Sonia Braga, and John Heard. Screenplay by David S. Ward. Dir. Robert Redford. R. 61

A MONTH IN THE COUNTRY—(1 hr. 36 min.; 1988) Pat O'Connor's grave and silent movie, set in England after World War I—conveys the sense of an entire nation stunned by the loss of its young men. Unfortunately, the movie itself feels as if Big Bertha or some other heavy artillery had been pounding on it—the movie is fearfully inarticulate and underdramatized. With Colin Firth and Kenneth Branagh, and, as a vicar's frustrated wife, Natasha Richardson. (2/29/88) PG. 63

*** MOONSTRUCK**—(1 hr. 42 min.; 1987) At first, it could be just another "warm" ethnic comedy. A family of Brooklyn Italians live together grumpily in one house, including a practical-minded 37-year-old widow (Cher), who believes herself unlucky in life, and who fulfills her own belief by agreeing to marry her timid suitor (Danny Aiello), a man second-rate in every way. When he leaves town, she falls in love with his tormented and passionate kid brother (Nicolas Cage), a baker who loves opera. Writer John Patrick Shanley, as it happens, does write "warm" dialogue, but he's also capable of asstringency, bluntness, self-parodying romantic flights, and the hardest thing of all in movies—genuine passion. And the normally heavy-handed Norman Jewison works with lightness, sureness, and speed. Jewison keeps the tone both romantic and satirical at the same time, and he allows all the actors, no matter how briefly on screen, to develop complete characterizations. Cher, as expected, is excellent, and Nicolas Cage, as the sexy baker, has dropped his hang-dog, Farfel-in-the-manger look. The movie also features brilliant work by the actors Olympia Dukakis and John Mahoney, the music of Puccini, and Franco Zeffirelli's third-act set for the Met's production of *La Bohème*. (1/4/88) PG. 24, 37, 52, 66, 106, 110, 112, 206, 210, 212, 213, 217, 219, 301, 311, 317, 318, 401, 406, 504, 505, 509, 512, 517, 523, 525, 530, 603, 606, 608, 610, 612, 616, 621, 625, 631, 635, 700, 703, 706, 712, 714, 722, 724, 753, 755, 760, 801, 817, 821, 902, 905, 916, 917, 919, 931, 933, 955, 962, 964, 970, 971

MOVING—(1 hr. 40 min.; 1988) Richard Pryor plays a New Jersey mass-transit engineer who is forced to uproot his family and move to Boise, Idaho. With Beverly Todd and Dave Thomas. Written by Andy Breckman. Dir. Alan Metter. PG. 33, 90, 100, 104, 107, 108, 112, 213, 216, 222, 300, 312, 530, 626, 721, 724, 902, 905, 918

*** MY LIFE AS A DOG**—(1 hr. 41 min.; 1985) In Swedish, Eng. subtitles. A gentle Swedish movie about a twelve-year-old boy whose mother is dying of tuberculosis. Baffled, he finds solace by recounting to himself a series of grotesque accidents out of the newspaper. Sometimes he withdraws altogether, getting down on the floor and barking. A dog, he knows, isn't required to be intelligible. At his uncle's place in the country, where he's sent to give his mother a rest, he encounters life in all its prodigious variety. In the end, the messiness of life saves him from despair. Dir. Lasse Hallström. (5/11/87) 81

A NEW LIFE—(1 hr. 44 min.; 1988) A romantic comedy that follows the adventures of a man and a woman as they separate and enter the frightening but funny world of blind dates and new relationships. With Alan Alda, Ann-Margret, and Hal Linden. Written and directed by Alan Alda. PG-13. 24, 64, 80, 210, 219, 220, 302, 317, 406, 509, 516, 517, 601, 610, 612, 625, 709, 723, 920, 951

OFF LIMITS—(1 hr. 39 min.; 1988) Cruddy, limited, and crude, yet still a lot of fun. In Saigon in 1968, two men (Willem Dafoe and Gregory Hines) from the Army's Criminal Investigation Division try to maintain order in a city that has become an infinitely tawdry version of an American tangle. It's just after the Tet Offensive and the Americans are going a little mad; "Law and order" has become a joke, and along Tu Do Street, an American officer is murdering the bar girls. The movie is nothing more than *Saigon Vice* crossed with *Lethal Weapon Goes to 'Nam*, but the atmosphere of craziness is satisfying in a low way. Writer-director Christopher Crowe doesn't create enough of the sultry, degraded whorehouse life of Saigon; he doesn't show how men who think they can get away with anything might regard the prostitutes as a temptation to violence. The movie is too conventionally conceived as a whodunit and a police procedural. Still, the stars are amusing together. Hines, muscled up, has developed into a credible action performer. In repose, his exhausted face has a melancholy beauty. (3/22/88) R. 3, 7, 22, 31, 53, 66, 88, 90, 92, 100, 101, 102, 104, 106, 107, 108, 112, 200, 207, 208, 213, 216, 218, 219, 220, 221, 222, 300, 304, 306, 312, 313, 316, 318, 319, 404, 406, 503, 504, 505, 506, 509, 514, 517, 523, 530, 532, 600, 606, 608, 610, 618, 621, 625, 633, 634, 706, 708, 709, 711, 715, 722, 724, 755, 759, 803, 805, 811, 815, 818, 902, 903, 904, 911, 912, 933, 953, 956, 963, 969

POLICE ACADEMY 5—(1 hr. 35 min.; 1988) The cadets drop in on Miami Beach. With Bubba Smith and David Graf. Written by Stephen J. Curwick. Dir. Alan Myerson. PG. 7, 30, 52, 67, 89, 90, 100, 103, 106, 108, 112, 204, 207, 208, 209, 210, 214, 218, 219, 220, 222, 300, 301, 305, 312, 315, 318, 406, 503, 505, 506, 510, 517, 520, 523, 527, 530, 532, 603, 606, 608, 610, 612, 621, 625, 627, 631, 635, 705, 706, 708, 709, 714, 723, 724, 724, 756, 802, 810, 816, 818, 819, 902, 903, 905, 911, 921, 956, 958, 963, 972

*** SAMMY AND ROSIE GET LAID**—(1 hr. 40 min.; 1987) A tumultuous, intellectually exciting comedy of sexual manners from playwright Hanif Kureishi and director Stephen Frears, the team that made *My Beautiful Laundrette*. The Anglo-Pakistani Sammy (Ayub Khan Din) is a young London accountant; his English wife Rosie (Frances Barber) is a left-wing writer and social worker, a free spirit who sleeps with men from the working class. As a riot rages around their London apartment, Sammy's father, Rafi (Shashi Kapoor), a plump, witty scoundrel, shows up from the East. He enters Sammy and Rosie's life, astounded by the clutter and violence of an England that he had once idealized as the home of order and civilization. The filmmakers see the disorder as part of a roistering human comedy and as inherently creative—an attack on the complacencies of Thatcherite England. Its intellectual luridness is both exhilarating and dismaying. With Claire Bloom. (11/9/87) R.4

SCHOOL DAZE—(1 hr. 50 min.; 1988) A mess. Spike Lee tries to make a black *Animal House* with music, but he's too smart and humane for the frat-house rituals and gibberish he puts on the screen, and he mucks up his own movie. At an all-black middle-class college in the South, the student body is split between the dark-skinned blacks (the Jigaboos), who want to make the school divest itself of its South African holdings, and the lighter-skinned, more affluent students (the Wannabes, as in "wannabee white"), who gather around the frat house Gamma Phi Gamma, and who want to

have a good time and win high-paying jobs. In truth, neither side is very appealing. The conflict is fought out verbally and in a couple of dance numbers, but Lee doesn't make the choreographic styles distinctive enough. "Dazed" is the word for the movie: The sequences jam into each other rudely; the major characters aren't developed, and the girls are treated scandalously, as mere back-up to the men. Spike Lee's heart isn't in it—he gives the show away by casting himself as Half-Pint, a Jig who wants to join Gamma Phi Gamma so badly he's almost ceased being a person. After the fifth frat-house scene, monotony sets in, and a spirit of revolt; you want to go on to another college, where some of the students might be sane. (2/29/88) R. 11, 33, 90, 109, 111, 112, 209, 221, 319, 530, 902, 903, 913

THE SERPENT AND THE RAINBOW—(1 hr. 24 min.; 1988) The nightmarish journey of a Harvard anthropologist studying Haitian voodoo. With Bill Pullman, Cathy Tyson, and Paul Winfield. Screenplay by Richard Maxwell and A. R. Simoun. Dir. Wes Craven. R. 33, 109, 321

SHOOT TO KILL—(1 hr. 46 min.; 1988) Based on one of the most hackneyed screenplays to get produced in the last decade, this thriller about the tracking of a mass murderer features the 61-year-old Sidney Poitier, rather stiff in a part that has nothing to do with his personality or his skills, and an unamusingly surly Tom Berenger as a back-country adventurer. Director Roger Spottiswoode, however, shows great imagination and energy in action scenes that range from mountains and snowy woods to an igloo, a ferry, and, finally, underwater. Amusing enough, if you are in the mood. (2/22/88) R. 20, 34, 51, 83, 101, 112, 200, 214, 216, 219, 312, 313, 402, 406, 505, 507, 509, 519, 530, 606, 608, 625, 704, 713, 723, 724, 725, 805, 818, 902, 905, 937, 952, 963

STAND AND DELIVER—(1 hr. 43 min.; 1988) The true story of an East Los Angeles school teacher whose revolutionary teaching methods motivated the inner-city students. With Edward James Olmos and Lou Diamond Phillips. Written by Ramon Menendez and Tom Musca. Dir. Menendez. PG. 10, 31, 49, 111, 112, 200, 213, 218, 219, 300, 303, 304, 310, 406, 517, 527, 530, 606, 608, 625, 706, 723, 808, 904

STARS AND BARS—(1 hr. 38 min.; 1988) An English art expert living in New York runs into a cast of eccentrics when he is sent on a mission to obtain a long-lost Renoir painting. With Daniel Day Lewis, Laurie Metcalf, and Martha Plimpton. Screenplay by William Boyd. Dir. Pat O'Connor. R. 84

SUBWAY TO THE STARS—(1 hr. 43 min.; 1988) In Portuguese, Eng. subtitles. When his girlfriend disappears, a naive Brazilian saxophonist searches the backstreets of Rio and confronts the city's underworld. With Guilherme Fontes and Ana Beatriz Witgen. Screenplay by Carlos Lombardi and Carlos Diegues. Dir. Diegues. R. 81

SWITCHING CHANNELS—(1 hr. 48 min.; 1988) Playwright-screenwriter Jonathan Reynolds and director Ted Kotcheff have made yet another version of the classic Hecht-MacArthur farce, *The Front Page*, this one set in the present at a CNN-type all-news network. Burt Reynolds, sliding over the top of his lines, is the managing editor of the program, and Kathleen Turner his star reporter and ex-wife who wants to leave broadcast journalism to marry the smarmy, self-satisfied playboy-tycoon, Christopher Reeve, whom she meets during a vacation. The movie is glossy, noisy, fast, and largely unfunny. The actors don't seem to go together, and most of the satirical points are obvious or just off. For instance, the filmmakers make the all-news operation hair-raisingly slapdash—but the overwhelming characteristic of the real CNN is its remarkable squareness, its dullness, its clockwork-orange regularity. An unnecessary movie. (3/21/88) PG. 42, 215, 505, 508, 611, 626, 818, 906, 952, 953

THREE MEN AND A BABY—(1 hr. 39 min.; 1987) Tom Selleck, Ted Danson, and Steve Guttenberg are three swinging Manhattan bachelors who sober up all too quickly when a baby girl is left on their doorstep. This proto-sitcom has a good deal less force than the 1986 French movie on which it's based, Coline Serreau's *3 Men and a Cradle*, which was a study of male egotism. Leonard Nimoy, who directed, isn't tough enough to resist the obvious; the movie becomes so cute it stops being funny. See it only if the idea of men wrestling with diapers strikes you as unbearably risible. Tom Selleck, however, shows a nice talent for light comedy. Find this man a script and a co-star of the female

sex. (12/7/87) PG. 37, 112, 200, 203, 207, 308, 321, 406, 501, 502, 517, 521, 530, Read 600, Read 606, 608, 616, 620, 623, 625, 626, 636, 713, 714, 722, 763, 800, 805, 818, 901, 915, 962, 971

THE UNBEARABLE LIGHTNESS OF BEING—(2 hr. 53 min.; 1988) Milan Kundera's celebrated 1984 novel made into a not-bad large-scale movie by an international group of filmmakers and actors. At times, screenwriter Jean-Claude Carrière and director Philip Kaufman display a debonair and ruthless wit not far from Kundera's characteristic tone. But they've lost what is most precious in the book, the sound of Kundera's voice, his reflections on art, sex, kitsch, the history of Czechoslovakia, and many other things. Daniel Day Lewis, ten years too young for the role, is the skirt-chasing brain surgeon, Tomas; the lovely young Juliette Binoche is the provincial waitress Tereza whose suffering captures and holds his interest; and the rather heavy-spirited Lena Olin is his favorite mistress, Sabina, endlessly capering in black underwear and bowler hat. Kaufman captures some of the restless spirit of the "Prague Spring" in 1968, an explosion of sensual as much as political freedom. Sexuality itself becomes a protest against totalitarian order. The trouble is, the obsessive Tomas-Tereza relationship has no substance without Kundera's surrounding thickets of analysis and reflection. He strays, she suffers, he strays again—and so what? We don't even know why he strays. The movie is hollow and externalized, and more than a little tedious, though there are terrific episodes, including Kaufman's expert blending of stock and freshly shot footage in a sequence devoted to the Soviet suppression of Czech liberty. Shot in Lyons (a stand-in for Prague) and Geneva by Sven Nykvist. (2/15/88) R. 24, 64, 511, 515, 637, 710, 800, 807, 921, 935

VICE VERSA—(1988) Life is turned upside down for a young executive when he magically switches bodies with his 11-year-old son. With Judge Reinhold, Fred Savage, and Swoosie Kurtz. Written by Dick Clement and Ian La Frenais. Dir. Brian Gilbert. PG. 24, 32, 67, 87, 106, 112, 200, 215, 218, 219, 220, 222, 300, 302, 304, 309, 313, 322, 406, 503, 514, 517, 520, 526, 527, 530, 532, 602, 606, 608, 610, 612, 621, 625, 634, 702, 706, 707, 709, 724, 756, 802, 806, 817, 820, 904, 920, 936, 937, 958, 959, 967, 969, 970, 972

★ **WALL STREET**—(2 hr.; 1987) In this sensationally entertaining melodrama about greed and corruption in New York, Oliver Stone evokes the itch, the arrogance and venality of New York at the height of the bull market—Wall Street before the crash. Charlie Sheen brings his pleasing gravity to the role of the hungry young broker, Bud Fox; Michael Douglas, charismatic, irresistible, is the big time corporate raider Gordon Gekko, who gets Bud to give him inside information, spy on his rivals, and in other ways compromise himself so that he belongs to Gekko—in return for which Gekko makes him rich. The movie is both a fable and a morality tale. Stone and Stanley Weiser, who collaborated on the screenplay, write a variety of grandstanding speeches and also many sorrowful lamentations for the good old days, when people allegedly worked for an honest dollar. The movie is contemptuous of the financiers who merely manipulate money and wildly on the side of the little people who work for a living, but it's not sanctimonious. Stone makes the lure of big money so vivid you can savor it like Stilton and port. With Daryl Hannah. (12/14/87) R. 48

REVIVALS

ALL ABOUT EVE—(2 hr. 18 min.; 1950) Bette Davis has said that if she's remembered for only one movie, she hopes it will be this one. It's a superb drama of the Broadway theater and its people. Joseph L. Mankiewicz won Oscars both for writing and directing it; George Sanders won one as Best Supporting Actor. 8

ARSENIC AND OLD LACE—(1 hr. 58 min.; 1944) A hilarious, macabre comedy, adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson, and Priscilla Lane. Dir. Frank Capra. 8

BLONDE VENUS—(1 hr. 37 min.; 1932) Marlene Dietrich, desperate for money, becomes a nightclub singer and covers herself with sequins and shame. A sultry, perverse Josef von Sternberg film, with Dietrich at her

most Sphinx-like, especially in the monumentally bizarre "Hot Voodoo" number. 1

BLOW-UP—(1 hr. 50 min.; 1966) Borderline Antonioni: not one of the great ones, but not one of his failures. About a photographer who uncovers a murder that may not be a murder, London seen through Italian eyes, and our old friends, illusion and reality. With David Hemmings and Vanessa Redgrave. 2

BOMBSHELL—(1 hr. 31 min.; 1933) Jean Harlow plays a sweet, platinum blonde movie star beset with a manic press agent and a brother who keeps bringing home girlfriends he's picked up in Tijuana. She finds a brief respite with romantic Franchot Tone. A marvelous, vulgar, squalling farce that vibrates with energy. Dir. Victor Fleming. 1

THE CONFORMIST—(1 hr. 55 min.; 1970) In Italian, Eng. subtitles. In Bernardo Bertolucci's greatest movie, Jean-Louis Trintignant plays the repressed homosexual whose greatest desire is to appear "normal" and who joins the Italian Fascists in the thirties. With Dominique Sanda and Stefania Sandrelli. From the novel by Alberto Moravia. 9

DANCING IN THE DARK—(1 hr. 33 min.; 1986) The perfect world of a suburban Canadian housewife descends into violent madness. With Martha Henry, Neil Munro, Rosemary Dunsmore, and Richard Monette. Screenplay by Leon Marr, based on the novel by Joan Barfoot. Dir. Marr. 47

THE FOX AND THE HOUND—(1 hr. 23 min.; 1981) An innocent childhood friendship between two natural enemies, a fox and a hound, leads to comic complications in their later life. With the voices of Mickey Rooney, Pearl Bailey, and Kurt Russell. Dir. Art Stevens, Ted Berman, and Richard Rich. 40, 42, 66, 106, 111, 200, 219, 300, 304, 306, 309, 406, 504, 513, 517, 625, 627, 634, 636, 708, 714, 723, 724, 818, 933, 937, 958, 969, 972

THE GRAPES OF WRATH—(2 hr. 9 min.; 1940) Director John Ford's stirring adaptation of Steinbeck's novel of social injustice, the epic story of an enduring, Depression-era Okie family. Documentary-style cinematography by Gregg Toland. With Henry Fonda, Jane Darwell, John Carradine, and Charley Grapewin. 9

I'M NO ANGEL—(1 hr. 27 min.; 1933) The lions she tames in a circus act are no match for Mae West, that magnificent predatory animal. She also sings some dirty blues, steamrolls her way into New York society, and parades up and down a burlesque runway, murmuring, "Penny for your thoughts." No one else in the movie has a Chinaman's chance. With Cary Grant. Dir. Wesley Ruggles. 1

LUNA—(2 hr. 20 min.; 1979) Bernardo Bertolucci's lush imagery and feverish emotionalism seem all wrong for this story of an incestuous flirtation between an American opera singer (Jill Clayburgh) and her fifteen-year-old drug-addict son (Matthew Barry). The moods of brooding anguish and violence are absurdly overwrought and finally laughable; an off-handed treatment might have worked better. 9

THE MAN WHO CAME TO DINNER—(1 hr. 52 min.; 1941) Monty Woolley repeats his stage role in the Kaufman-Hart *pièce à clef* about self-made legends (Alexander Woolcott, Noël Coward, Harpo Marx). A lot of the wit and daring have been softened by time, but this remains an enjoyable farce of a midwestern household invaded and overturned by the crazed denizens of New York stage and society. With Bette Davis. Dir. William Keighley. 8

THE PETRIFIED FOREST—(1 hr. 23 min.; 1936) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard and the lonely, starry-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert E. Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. 8

A SLIGHT CASE OF MURDER—(1 hr. 15 min.; 1938) An adaptation of a play by Damon Runyon and Howard Lindsay, with Edward G. Robinson in a screamingly funny role as an ex-gangster trying to live down his past. Dir. Lloyd Bacon. 8

YELLOW SUBMARINE—(1 hr. 25 min.; 1968) A charming animated feature containing the Beatles, their music, a fiesta of color, and a barrel of gentle wit. Pepperland, the peaceful home of the Lonely Hearts Club Band, is attacked by Blue Meanies, and a wonderful escape odyssey follows. Dir. George Running. 2



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BROADWAY

Previews and Openings

Wednesday, March 23

THE GOSPEL AT COLONUS—Morgan Freeman stars in a musical based on Robert Fitzgerald's version of the Sophocles play, directed by Lee Breuer; book and lyrics by Breuer, music by Bob Telson. Featured in the cast are Clarence Fountain and the Original Blind Boys of Alabama, J. J. Farley and the Soul Stirrers, and the J. D. Steele Singers. Previews now prior to a 3/24 opening. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$34.50 to \$47.50, except Wednesday matinees which are \$27 to \$40. **Lunt-Fontanne Theater**, 205 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards.

OBA OBA—Songs, dances, rhythms, and melodies that comprise the cultural heritage of Brazil have their first appearance in America; produced by Franco Fontana, choreography by Roberto Abrahao, and musical direction by Wilson Mauro. There are vivid representations of the Indian, black, and Portuguese people whose mixed ethnic backgrounds have affected the nation's cultural identity, plus a grandiose recreation of Carnevale in Rio. Tues. through Thurs. at 8, Sat. at 2, \$35 to \$40; Fri. and Sat. at 8, \$35 to \$45; Sun. at 3 and 7:30; \$30. Previews now prior to a 3/29 opening. **Ambassador Theater**, 219 West 49th Street (239-6200). All major credit cards.

JOE TURNER'S COME AND GONE—Pulitzer Prize-winning playwright August Wilson's play takes place in 1911 in a boarding house in Pittsburgh and explores the search for identity by the sons and daughters of slaves; directed by Lloyd Richards. Featured in the cast are Mel Winkler, L. Scott Caldwell, Ed Hall, Bo Rucker, Kimberleigh Aarn, Kimberly Scott, and Delroy Lindo. Tues. through Thur. at 8, \$20 to \$35; Fri. and Sat. at 8, \$20 to \$37.50; Wed., at 2, Sat. and Sun. at 3, \$15 to \$32.50. Previews now prior to a 3/27 opening. Presented in association with the Yale Repertory Theater at the **Ethel Barrymore Theater**, 243 West 47th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

Monday, March 28

MAIL—Michael Rupert stars in a musical with book and lyrics by Jerry Colker, with music by Michael Rupert himself. It's about a 29-year-old New Yorker whose just returned from a four-month holiday and finds a backlog of unopened mail, some of which miraculously comes to life; directed by Andrew Cadiff. Featured in the cast are Antonia Ellis, Mara Getz, Robert Mandan, and Brian Mitchell. Mon. through Thurs. at 8, \$35 to \$45; Fri. and Sat. at 8, \$37.50 to \$47.50; Wed. and Sat. at 2, \$32.50 to \$42.50. Previews start 3/28 prior to a 4/14 opening. **Music Box Theater**, 239 West 45th Street (239-6200). 2 hrs. 20 mins.

Now Playing

ANYTHING GOES—Patti LuPone, Howard McGillin, and Bill McCutcheon in a brilliant revival of Cole Porter's musical, with book by Timothy Crouse and John Weidman; original book by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse; directed by Jerry Zaks; choreographed by Michael Smuin; opened 10/19/87. Featured in the cast are Kathleen Mahony-Bennett, Linda Hart, Rex Everhart, Anthony Heald, and Anne Francine. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$40 to \$45; through Labor Day. **Vivian Beaumont Theater**, Lincoln Center, 65th Street and Broadway (239-6200). 2 hrs. 10 mins. All major credit cards. **IRLS**

BREAKING THE CODE—In Hugh Whitmore's play, Derek Jacobi stars as the British mathematician Alan Turing, credited as being the person responsible for breaking the German Enigma code, and saving thereby perhaps a million Allied personnel; directed by Clifford Williams. Featured in the cast are Michael Gough, Jenny Agutter, Rachel Gurney, Michael Dolan, Robert Sean Leonard, Andrea Manolikakis, Richard Clarke, and Colm Meaney. Tues. through Thur. at 8, Sat. at 2, Sun. at 3, \$27.50 to \$37.50; Wed. at 2, \$25 to \$35; Fri. and Sat. at 8, \$30 to \$40; opened 11/15/87. **Neil Simon**, 250 W. 52nd St. (757-8646). 2 hrs. 15 mins. All major credit cards. **IRLS**

BROADWAY BOUND—The final installment of Neil Simon's semi-autobiographical trilogy; directed by Gene Saks. Featured in the cast are Elizabeth Franz, Dick Latessa, Adam Philipson, Alan Manson, Carol Locatelli, and Mark Nelson. Eugene has left the Army, and along with his brother Stanley, is pursuing a radio-writing career. Opened 12/4/86. Mon. through Sat. at 8 (dark on Thursdays), \$27.50 through \$40; Sat. at 2, Sun. at 3, \$25 through \$35; Wed. at 2, \$20 through \$32.50. **Broadhurst Theater**, 235 West 44th Street (239-6200). 2 hrs. 40 mins. All major credit cards. ● **IRLS**

BURN THIS—John Malkovich and Joan Allen co-star in a play by Lanford Wilson (at present our soundest, most satisfying dramatist, disciplined and dependable) about the romance between a married man and a dancer whose career up to now has consumed her, and whose present plight brings about major changes in her life; directed by Marshall W. Mason. Featured in the cast are Jonathan Hogan and Lou Ligeratore. Mon. through Sat. at 8, \$27.50 to \$37.50, Sat. at 2, \$25 to \$35, Wed. at 2, \$22.50 to \$32.50; opened 10/14/87. **Plymouth Theater**, 236 West 45th Street (239-6200). 2 hrs. 45 mins. All major credit cards. **IRLS**

CABARET—Joel Grey stars as the Master of Ceremonies in this renovated production of the musical with book by Joe Masteroff based on the play by John Van Druten, based on the stories by Christopher Isherwood; music by John Kander; lyrics by Fred Ebb. Alyson Reed plays Sally Bowles, and featured (nay, co-starred) in the cast are Regina Resnik, Werner Klemperer, Gregg Edelman, David Staller, and Nora Mae Lyng; directed by Harold Prince. Dances and cabaret numbers are staged by Ron Field; opened 10/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, \$30 to \$45; Fri. and Sat. at 8, \$40 to \$50; Wed. at 2, \$28.50 to \$40. **Minskoff Theater**, 200 West 45th Street (869-0550). 2 hrs. 40 mins. All major credit cards. **IRLS**

CATS—Our version of the London musical, based on T. S. Eliot's brilliant *Old Possum's Book of Practical Cats*, is presented here with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There are splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It

opened 10/7/82 and may very well last forever. Mon. through Fri. at 8, Sat. at 2 and 8, \$30 to \$47.50; Wed. at 2, \$25 to \$42.50. **Winter Garden Theater**, Broadway and 50th Street (239-6200). 2 hrs. 45 mins. All major credit cards. ●● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned this shiny 1976 Pulitzer Prize-winning musical romance, conceived, directed, and choreographed by Michael Bennett; the lyrics are by Edward Kleban, and it bounces agreeably off Marvin Hamlisch's score. None of the original cast remains, but the replacements are entirely satisfactory; opened 7/25/75. Mon. through Thur. at 8, Wed. and Sat. at 2; \$30 to \$45; Fri. and Sat. at 8, \$30 to \$47.50. **Shubert Theater**, 225 West 44th Street (239-6200). 2 hrs. 10 mins. All major credit cards. ●●

FENCES—Billy Dee Williams stars in August Wilson's Pulitzer Prize-winning drama depicting the emotional upheavals experienced by a man whose life is dominated by the conviction that he could have played professional baseball in his youth, and the effect this has on his family relationships, especially with his son, a promising scholar and athlete, with seemingly a bright future; directed by Lloyd Richards. Featured in the cast are Lynne Thigpen, Roscoe Orman, Byron Keith Minns, Vince Williams, Ray Aranha, and Tatyana Ali. A dignified, understatedly eloquent, elegant play, artfully controlled, and well-nigh flawless. Tue. through Thur. at 8, \$10 to \$35; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, \$15 to \$37.50; Wed. at 2, \$8 to \$30. **46th Street Theater**, 226 West 46th Street (246-0102). 2 hrs. 35 mins. All major credit cards. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Clare Leach, Jim Walton, and Bobo Lewis star in a musical based on Bradford Ropes's novel which was made into the 1933 film of the same name. Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; book is by Michael Stewart and Mark Bramble; music and lyrics by Harry Warren and Al Dubin; opened 8/25/80. Tues. through Sat. at 8:15, Sat. and Wed. at 2:15, Sun. at 3, \$27.50 to \$45. **St. James Theater**, 246 West 44th Street (239-6200). 2 hrs. 15 mins. All major credit cards. ●●

INTO THE WOODS—Bernadette Peters plays the Witch, Joanna Gleason is the Baker's Wife, Chip Zien's the Baker, Tom Aldredge plays a Mysterious Man, Robert Westenberg takes the parts of both Cinderella's Prince and Little Red Ridinghood's Wolf; written and directed by James Lapine; the music and lyrics by Stephen Sondheim. Stories are from the Grimm Brothers and other classic scary fairy tales; the dance movement is by Lar Lubovitch; opened 11/5/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 2, \$32.50 to \$42.50. **Martin Beck Theater**, 302 West 45th Street (947-0033). 2 hrs. 50 mins. All major credit cards. **IRLS**

M. BUTTERFLY—John Lithgow stars in a play by David Henry Hwang which takes place today in a Paris prison, and in recall, during the years 1960-70 in Beijing, at the time of an international spy scandal; directed by John Dexter. Featured in the cast are John Gets, B. D. Wong, Rose Gregorio, Jamie H. J. Guan, George Martin, Alec Mapa, Lindsay Frost, and Lori Tan Chinn. Through 3/27, Tues. through Sun. at 8, Sat. at 2, Sun. at 3, \$29.50 to \$37.50; from 3/28, Mon. through Thurs. at 8, \$29.50 to \$37.50, Fri. and Sat. at 8, and Sat. at 2, \$30.50 to \$40, Wed. at 2, \$29.50 to \$37.50. **Eugene O'Neill Theater**, 230 West 49th Street (246-0220). All major credit cards.

ME AND MY GIRL—Jim Dale, Ellen Foley, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking!) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike

Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a proper nobleman; opened 8/10/86. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$35 to \$47.50; Wed. at 2, \$30 to \$40. **Marquis Theater**, 46th Street and Broadway (246-0102). 2 hrs. 30 mins. All major credit cards. ● **IRLS**

LES MISERABLES—A musical, based on the Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer, additional material by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. Featured in the cast are Gary Morris as Jean Valjean, Anthony Crivello, Kelli James, Randy Graff, Norman Large, Michael Maguire. A fugitive is pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture; opened 3/12/87. Mon. through Sat. at 8, Sat. at 2; \$25 to \$50. 200 tickets at \$16 are available Mon. through Thur. by presenting valid student I.D.'s at box office. **Broadway Theater**, Broadway at 53rd Street (239-6200). 3 hrs. 15 mins. All major credit cards. ● **IRLS**

THE MUSIC MAN—City Opera's musical comedy season offers seven weeks of Meredith Willson's classic, with book, music, and lyrics by Willson, and story by Willson and Franklin Lacey. Bob Gunton has the title role, and Leigh Munro is Marian Paroo; directed by Arthur Masella; conductor is Donald Pippin. Tues. through Sat. at 8; Wed. and Sat. at 2; Sun. at 3; \$8 to \$42. Performances continue through 4/10. **New York City Opera**, Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

THE NERD—Larry Shue's comedy about an architect and his difficulties contending with a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Daniel Hagen, Robert Joy, Jim Borrelli, Susanna Frazer, Wayne Tippit, Peggy Cosgrave, and Zachariah Overton; opened 3/22/87. Tue. through Thur. at 8, Sat. at 2, Sun. at 3, \$10 to \$32.50, Fri. and Sat. at 8, \$29.50 to \$37.50, Wed. at 2, \$10 to \$30. **Helen Hayes Theater**, 240 West 44th Street (944-9450). 2 hrs. 15 mins. ●

OH! CALCUTTA!—Now in its nineteenth year, an erotic revue (it seemed extremely erotic nineteen years ago), devised by Kenneth Tynan. Contributors of the material were Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; \$35 to \$45. **Edison Theater**, 240 West 47th Street (302-2302). 2 hrs. ● ● All major credit cards. **IRLS**

THE PHANTOM OF THE OPERA—The Andrew Lloyd Webber/Harold Prince musical, a terrific technical achievement chock-full of gorgeous scenery and costumes, is based on Gaston Leroux's horror novel. The action takes place in 1860, and tells of a mysterious Creature who lurks beneath the stage of the Paris Opera and exercises a reign of terror over all its occupants. Stars are Michael Crawford, Sarah Brightman, and Steve Barton (who had the leading roles in London). Also featured in the cast are Judy Kaye, Nicholas Wyman, Leila Martin, David Romano, and Cris Groenendaal. Mon. through Sat. at 8, Sat. at 2, \$37.50 to \$50; Wed. at 2, \$30 to \$42.50. **Majestic Theater**, 247 W. 44th St. (239-6200). 2 hrs. 30 mins. **IRLS**

SARAFINA!—The South African musical success, written and directed by Mbongeni Ngema, who also composed the score with Hugh Maskela, tells of a class of highschool children who are inspired to create their own play about Nelson Mandela, and they are an undiluted joy to watch and listen to, bubbling with enthusiasm, humor, righteous anger, passion, and unquenchable hope. The cast has traveled from South Africa for this engagement. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$30 to \$37.50. **Cort Theater**, 138 West 48th Street (239-6200). 2 hrs. 30 mins. All major credit cards.

STARLIGHT EXPRESS—Reva Rice, Steve Fowler, Jane Krakowski, Stacia Goad, Greg Mowry, and Ken Ard are stars in the American version of the British musical, by Andrew Lloyd Webber and Richard Stilgoe; directed by Trevor Nunn; about a great train race around the United States to determine the greatest locomotive of them all. Cast members on skates play the locomotives and railroad cars; opened 3/15/87. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, \$32.50 to \$47.50; Wed. at 2, \$25 to \$40. **Gershwin Theater**, 51st Street West of Broadway (586-6510). 2 hrs. 20 mins. All major credit cards. ● **IRLS**

A STREETCAR NAMED DESIRE—Blythe Danner, Aidan Quinn, Frank Converse, and Frances McDormand star in a revival of Tennessee Williams's award-winning drama; directed by Nikos Psacharopoulos. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3, all prices are \$30, except for Saturdays at 8, which are \$33. **Circle in the Square Theater**, 50th Street west of Broadway (239-6200). 2 hrs. 40 mins. All major credit cards. **IRLS**

A WALK IN THE WOODS—Sam Waterston is just right and Robert Prosky's Russian diplomat is charmingly idiosyncratic and cannily polished as the stars of a two-character play by Lee Blessing which takes place in Geneva over the course of several months during a series of United States-Soviet arms negotiations. Des McAnuff has directed with exemplary skill and variety the moods and movements of the characters, and the dialogue never ceases to stimulate. Tues. through Sat. at 8, Sat. at 2, Sun. at 3; \$32.50 to \$37.50; Wed. at 2, \$30 to \$35. **Booth Theater**, 222 West 45th Street (239-6200). 2 hrs. 10 min. All major credit cards.

OFF BROADWAY

AMERICAN NOTES—Len Jenkin's play about an all-night encounter in a motel office between an uprooted man and a young woman; directed by Joanne Alkalaitis. Featured in the cast are George Bartenieff, Lauren Tom, Jesse Borrego, Mercedes Ruehl, Anny Davis, Stephen McHattie, Thomas Ikeda, Rodney Hudson, Laura Innes, and Olek Krupa. Tues. through Sun. at 8; Sat. and Sun. at 3; \$20 to \$25. **Public/Susan Stein Shiva**, 425 Lafayette Street (598-7150).

BOYS' LIFE—Clark Gregg, Jordan Lage, and Steven Goldstein star in Howard Korder's comedy about a generation that had it all and didn't know what to do with it; directed by W. H. Macy. Korder knows his young people firsthand and gets their verbal and tactical absurdities down pat, and amusingly so. Tues.—Sat. at 8, Sat. at 2, Sun. at 2 & 7:30; \$30; through 6/5. **Atlantic Theater Company**, at **Mitzi E. Newhouse Theater**, 150 West 65th Street (239-6200) **IRLS**

THE BOYS NEXT DOOR—Tom Griffin's play deals with personality conflicts in a story about four mentally disabled men who share an apartment as part of an outpatient experiment; directed by Josephine R. Abady. Featured in the cast are Josh Mostel, Christine Estabrook, Joe Grifasi, Ed Setrakian, John Wylie, William Jay, Joe Urla, Laurinda Barrett, and Dennis Boutsikaris. Mon. through Sat. at 8 (Tuesdays are dark), Wed. and Sat. at 2, Sun. at 3; \$20 to \$28.50. **Lambs Theater**, 130 West 44th Street (997-1780).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—Michael J. Holland's play about a black family plagued by the deceptions of their past, directed by the author (who also plays a role, and is the producer). Featured in the cast are Karen Bankhead, Doris Bennett, John Russell, Bill Robertson, Jacqueline Shonk, Frank Aragon, and George Klein. Tues. through Sat. at 8, Sun. at 3 and 7 (Mondays are dark); \$22.50. **Harold Clurman Theater**, 412 West 42nd Street (594-2826).

THE CHERRY ORCHARD—Anton Chekhov's play, with an English translation by Elisaveta Lavova; directed by Peter Brook. Featured in the cast are Linda Hunt, Erland Josephson, Kate Mailer, Natasha Parry, Brian Dennehy, Roberts Blossom, Stephanie Roth, Rebecca Miller, David Pierce, Jan Triska, Howard Hensel, Zeljko Ivanek, and Mike Nussbaum. Through 4/10; \$10 to \$35. (Phone theater for details.) A BAM production performed at the **Majestic Theater**, 651 Fulton Street, Brooklyn, two blocks from the Brooklyn Academy of Music (1/718-636-4100).

A CIRCLE ON THE CROSS—Thomas Cadwaleder Jones's play tells about a POW's return from Vietnam to his family and farm after being gone for twenty years and presumed dead; directed by Amie Brockway. Tues.—Thurs. & Sat. at 8, Sun. at 3; through 3/27. **Lindenbaum Theater**, 270 West 89th Street (769-4143).

DRIVING MISS DAISY—The return of Alfred Uhry's amusing play about a crusty old Jewish widow and her black chauffeur; directed by Ron Lagomarsino. Featured in the cast are Frances Sternhagen, Earle Hyman, and Ray Gill. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$28.50. **John Houseman Theater**, 450 West 42nd Street (564-8038).

ESTHER: A VAUDEVILLE MEGILLAH—Liz Swados's festival for Purim utilizing the Biblical story of the super-heroine who saves the Jews from Haman; plus audience participation, and 'hamentashen' for everyone.

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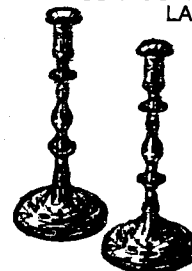
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THEATER

Tues., Wed., Thurs., and Sat. at 8, Sun. at 2 and 7; \$21.50; through 3/27. 92nd Street Y's **Mosaic Theater**, 1395 Lexington Avenue (996-1100).

FANTASTICKS—A gracious and musical fable in its 27th year that has spawned plenty of talent in its time. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last another decade (or two). Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; \$24 to \$28. **Sullivan Street Theater**, 181 Sullivan Street (674-3838). ●●

FRANKIE AND JOHNNY IN THE CLAIR DE LUNE—Terrence McNally's play in which Johnny wants to marry and have a family, and Frankie wants no commitments. The plot tells of two over-forty singles searching for fulfillment; directed by Paul Benedict. Featured in the cast are Kathy Bates and Kenneth Welsh. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$24.50 to \$28.50. **Westside Arts Theater**, 407 West 43rd Street (541-8394).

THE GOOD AND FAITHFUL SERVANT—Michael Allinson stars in Joe Orton's play, which concerns the poor rewards of living by the rules and honoring authority, dramatized by a man who gives his all to one company and gets nothing in return; directed by Will Lieberman. Featured in the cast are Terry Ashe-Croft, Lezlie Dalton, Laura Lane, William Carrigan, Eddie Lane, and Gene Morra. Tues. through Fri. at 8:15, Sat. at 7 and 10, Sun. at 4 and 7; \$20. **Actors Playhouse**, 100 Seventh Avenue South (691-6226).

HAY FEVER—Noel Coward's delightful comedy is presented by the Lighthouse Players, a company of efficient, talented, blind and visually impaired actors; and it's FREE! 3/25 at 8, 3/26 and 27 at 2:30. **Lighthouse Auditorium**, 111 East 59th Street; for reservations and information (355-2200, ext.222).

ISOLATE—Jule Selbo's play, directed by Allan Carlsen, tells of three women and two men alone in the Antarctic. Thur.-Sat. at 8, Sun. at 5; \$10; through 4/10. **Westbeth Theater**, 151 Bank St. (691-2272).

THE LEGACY—Gordon Nelson's account of the history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet! Fri. & Sat. at 8, Sun. at 3; \$12; through 5/22. **National Black Theater**, 2033 Fifth Avenue (427-5615).

LILIANE MONTEVECCHI ON THE BOULEVARD—Liliane celebrates her two great loves, Paris and New York, in song, accompanied by Eric Schaberg on violin. Mon. and Wed. through Fri. at 8 (Tuesday is dark), Sat. and Sun. at 5 and 8; \$22.50; through 4/3. **Kaufman Theater**, 534 West 42nd Street (564-3038).

A LITTLE NIGHT MUSIC—Stephen Sondheim's story of mismatched couples whose troubles are sorted out during a weekend in the country is based on Ingmar Bergman's *Smiles of a Summer Night*. Mary Beth Peil and Ron Raines head the cast; directed by John Sheehan. Wed. and Fri. at 8, Sun. at 3; \$20; 3/23, 25, 27. **Opera Ensemble**, 45 East 81st Street (288-1485).

MAMA, I WANT TO SING—Deitra Hicks stars in this fine gospel musical, by Vy Higginsen (who is also the narrator) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thur. and Fri. at 8, Sat. at 2, 5, and 8, Sun. at 3; \$10 to \$19.95. **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ●●

THE MASTER BUILDER—Henrik Ibsen's psychological drama about a talented man burdened with remorse and fear of the younger generation; directed by Allen Schroeter. Fri. and Sat. at 8, Sun. at 3; through 5/27; \$10. On Sunday evenings at 7:30, through 5/22, *The War in New Jersey*, by Alexander Wells, about four Vietnam vets who are finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; \$10. **Westside Repertory Theater**, 252 West 81st Street (874-7290).

THE NO-FRILLS REVUE!—A musical revue, with fourteen collaborators and contributors, directed by Martin Charnin, consists of 20 sketches, songs, dances, and blackouts. Featured in the cast are Andre Montgomery, Adinah Alexander, Lynn Paynter, Sasha Charnin, Justin Ross, Claire Fields, Sally Fay, Stephani Hardy, Sarah Knapp, and Bob Stillman. Tues. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; \$25. **Cherry Lane Theater**, 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five philanthropically motivated nuns who try to mount a talent show to raise money for a good cause. Featured in the cast are Travis Hudson, Edwina Lewis, Marilyn Farina, Christine Anderson, Susan

Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; \$25 to \$32.50. **Douglas Fairbanks Theater**, 432 W. 42nd Street (239-4321). ●●

A MOON FOR THE MISBEHOBED—To celebrate the centennial of Eugene O'Neill's birth, the Connemara Players present a revival of his play. It portrays one night in the life of a man trying to find salvation and peace with a seemingly indomitable girl; directed by Gene Reilly. Thur. through Sat. at 8, Sun. at 3; through 3/27; \$10. ATA at **Sargent Theater**, 314 West 54th Street, 4th floor (924-1004).

OIL CITY SYMPHONY—A musical revue written and performed by Mike Craver, Mark Hardwick, Debra Monk, and Mary Murfitt, directed by Larry Forde, tells of a reunion recital by four graduates of the city's high school. Tues. through Thur. at 8, Sun. at 3; \$22; Fri. at 8, Sat. at 7 and 10, Sun. at 7; \$25. **Circle-in-the-Square Downtown Theater**, 159 Bleecker Street (254-6330).

THE PALACE OF AMATEURS—Laura Dern and Kyle MacLachlan star in John PiRoman's comedy, featuring Kristine Nielsen, Ed Zang, Carmen Decker, David Schramm, and Thomas Mills Wood; directed by Norman Rene. Play is set in a seedy Hollywood hotel where a Southern belle and her boyfriend are staying and plotting to meet a screen director. Tues.-Sat. at 8, Sun. at 3 & 7, Sat. at 2:30; \$22.50 through \$27.50. **Minetta Lane Theater**, 18 Minetta Lane (420-8000).

PERFECT CRIME—Warren Manzi's psychological cat-and-mouse duel between a detective and a doctor; directed by the author who is also featured in the cast with Cathy Russell, Brian Dowd, Michael Worth, and W. MacGregor King. Tues. through Sat. at 8, Sun. at 3 and 7, Sat. at 2; \$25. **INTAR Theater**, 420 West 42nd Street (695-3401).

PERFECTLY FRANK—Frank Loesser's revue based on his Hollywood, USO, and Broadway career; directed and choreographed by Lynette Barkley. 3/24, 25, 26, at 8; 3/26, at 3; \$12. **St. Bart's Playhouse**, 109 East 50th Street (751-1616).

JOHNNY PYE AND THE FOOLKILLER—A musical work by Mark St. Germain and Randy Courts; directed by Paul Lazarus; based on a Stephen Vincent Benet story centered around the long life of Pye who watches his friends and family pass away. With Scott Waara, Donna Kane, and Ed Dixon. Wed.-Sat. at 8, Tues. at 1 and 8, Sat. at 2; \$10; 3/22 through 4/2. **Lamb's Theater**, 120 West 44th Street (997-1780).

PSYCHO BEACH PARTY—Charles Busch's comedy (in which he stars) is the rib-tickling story of a perky teenage girl with a problem (something like a multiple-personality quirk) which leads to havoc with her social life and turns beach parties into nightmares; directed by Kenneth Elliott. Featured in the cast are Michael Leithead, Becky London, Ralph Buckley, Arnie Kolodner, Robert Carey, Dea Lawrence, Rick E. Rogers, Charlotte Booker, Judith Hansen, and Andy Haliday. Tue.-Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; \$28. **Players Theater**, 115 Macdougall Street (254-5076).

RASHOMON—Based on short stories by Ryunosuke Akutagawa, this drama of mystery, suspense, and illusion is set 1000 years ago in the city of Kyoto. James Saito stars with Kiya Ann Joyce, Philip Moon, Thom Sesma, and Norris Shimaku, among others; directed by Robert Kalin. Tues. through Sat. at 8, Wed., Sat., and Sun. at 2; \$20 to \$28; through 4/24. **Roundabout Theater**, 100 East 17th Street (420-1883).

THE ROAD TO MECCA—Achol Fugard's story about love and trust; directed by the author. Featured in the cast are Yvonne Bryceland, Amy Irving, and the author. Tues. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; \$25 to \$29; from 3/29. **Promenade Theater**, 2162 Broadway at 76th Street (580-1313).

SANDRA BERNHARD—Actress/singer/humorist/author Sandra displays her virtuosity in a one-woman program of pop-culture catharsis. Wed. at 8, Fri. and Sat. at 8 and 10:30, Sun. at 5:30 and 9; \$15; 3/24 through 30. From 3/31, \$20 to \$25. **Orpheum Theater**, 126 Second Avenue (477-2477).

SENORA CARRAR'S RIFLES—Miriam Colon stars in Bertolt Brecht's play focusing on a mother's desperate attempt to save her children from involvement in the Spanish Civil War; directed by Alejandro Quintana. In English: Wed. through Fri. at 8; in Spanish: Sat. and Sun. at 2:30 and 8; \$10. **Puerto Rican Traveling Theater**, 304 West 47th Street (354-1293).

A SHAYNA MAIDEL—(Yiddish for *A Pretty Girl*). Melissa Gilbert stars in Barbara Lebow's story of two sisters and their father, and the experiences which have torn

the family apart and brought them back together again; directed by Mary B. Robinson. Featured are Paul Sparer, Gordana Rashovich, Cordelia Richards, Joan MacIntosh, Jon Tenney. Tue.-Thur. at 8, Sat. at 2, \$27; Wed. at 2, \$25; Fri. & Sat. at 8, Sun. at 3, \$29. **Westside Arts**, 407 W. 43rd St. (541-8394).

STEALING HEAVEN—Stephen Romagnoli has written and directed a modern mythology which deals with madness, betrayal, and ghosts that refuse to die. Featured in the cast are Boris Krutonog, James Armstrong, Josefa Mulaire, Anthony DiMurro, and Gina Bonati. Tues. through Sat. at 8, Sun. at 3; \$20. **Samuel Beckett**, 412 West 42nd Street (279-4200).

STEEL MAGNOLIAS—Robert Harling's play about society matrons who live, discuss, and enjoy life as they are beautified at the same beauty parlor regularly; directed by Pamela Berlin. Featured in the cast are Betsy Aidem, Kate Wilkinson, Margo Martindale, Mary Fogarty, Constance Shulman, and Rosemary Prinz. This sweet, small play is entertaining and moving. Tue. through Fri. at 8, Sat. at 6 and 10, Sun. at 3 and 7:30; \$24 to \$30. **Lucille Lortel Theater**, 121 Christopher Street (924-8782).

TAMARA—John Krizanc's participatory adventure, based on two days (1927) in the life of Tamara De Lempicka, takes place in a lavishly-decorated Italian villa and lets you pursue any character throughout the 15 rooms of the villa; directed by Richard Rose. Sun. through Wed. at 8, \$100; Fri. at 8, \$120; Sat. and Sun. at 2, \$95; Sat. at 8, \$135. **The Seventh Regiment Armory**, Park Avenue and 66th Street (307-7171).

THE TAMING OF THE SHREW—Shakespeare's comedy, directed by Julie Taymor, and featuring Shelia Dabney and Sam Tsoutsouvas, presented in an in-the-round production. Thurs. through Sat. at 8; \$15; through 3/26. **Theater 890**, 890 Broadway (533-8834).

THREE PIECES FOR A WAREHOUSE—*Hunger*, written and directed by Maria Irene Fornes; *Anna Theresa Cascio's Bikini Snow*, directed by R. J. Cutler; Quincy Long's *Dirty Work*, directed by William Foeller. The short works are set, respectively, on a grassy Central Park knoll, in an empty auto showroom, and on the side of a TriBeCa condo. Tues. through Sat. at 8, Sat. at 2; \$12; through 3/26. **En Garde Arts Theater**, 500 Greenwich Street (945-3270).

THULI IN CONCERT—A full-length concert/theater production featuring the South African singer Thuli Dumakude performing traditional township music and contemporary compositions of the area. Sun. at 6 and Mon. at 8, through 3/28; \$15. **Douglas Fairbanks Theater**, 432 West 42nd Street (239-4321).

VAMPIRE LESBIANS OF SODOM—Charles Busch's funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma*, both directed by Kenneth Elliott. Featured in the cast are David Drake and Carole Monferdini. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; \$22 to \$25. **Provincetown Theater**, 133 Macdougall Street (477-5048). ●●

WENCESLAS SQUARE—The last play by the late Larry Shue is a portrait of a professor of theater who, with his student as traveling companion, returns to Prague after a number of years and finds lots of surprises; directed by Jerry Zaks. With Dana Ivey, Victor Garber, Jonathan Hadary, Bruce Norris. Tues.-Sun. at 8, Sat. & Sun. at 3; \$20-\$25. **Public Theater/Martinson Hall**, 425 Lafayette St. (598-7150).

A WHITE ROSE OF MEMPHIS—David J. Hill's play tells of the disintegration of a deep South family; directed by Susann Brinkley. Wed. through Sat. at 8, Sat. at 2, Sun. at 3 & 7; \$15; from 3/25. **Theater at St. Peter's Church**, Lexington and 54th Street (245-2489).

THEATER COMPANIES

THE ABBEY THEATER—Ireland's national company presents Tom MacIntyre's *The Great Hunger*, an adaptation of Patrick Kavanagh's epic poem reflecting life in a rural Irish village; directed by Patrick Mason. Tues. through Saturday at 8, Sat. at 2, Sun. at 3; \$19 to \$25; through 3/27. **The Triplex** at Manhattan Community College, 199 Chambers Street (618-1980).

AMERICAN FOLK THEATER—Paul Carter Harrison's musical drama, *Anchorman*, described as a blues operetta; directed by the author. Featured in the cast are Giancarlo Esposito, Al Freeman, Jr., and Micki Grant; also Peter DeMaio, Michael Shelle, and Craig Thompson; music by Julius Hemphill. Wed. through Fri. at 8, Sat. at 3 and 8; Sun. at 3 and 7:30; \$12.50 to \$18.50. **Theater Four**, 424 West 55th Street (246-8545).

BILLIE HOLIDAY REPERTORY THEATER—Celeste Colson Walker's *Reunion in Bartonsville*, and Pearl Cleage's *Come and Get These Memories*, are in rotating repertory with Judi Ann Mason's *Indigo Blues*, featuring Denise Burse-Mickelbury, Gwen Roberts-Frost, and Clarence Jarmon. Featured in the other casts are Maurice Carlton, William Williams, Melissa Pinks, David Robeson, Chuck Patterson, and Mikell Pinkey. Wed. through Sat. at 8, Sat. at 3, Sun. at 4; \$6 to \$12; through 3/27. **Billie Holiday Repertory Theater**, 1368 Fulton Street, Brooklyn (1-718-636-0918).

BROOKLYN PLAYWORKS—Catherine Filloux's *Cut To: The Deal*, directed by Phyllis Ward Fox, loosely based on the Faust legend, invokes myth, and the issue of surrogate motherhood. Thur.-Sat. at 8, Sun. at 3; \$7 & \$8; 3/24-4/10. **Gowanus Arts**, 295 Douglass Street, Brooklyn (1/718-499-2293).

CIRCLE REPERTORY COMPANY—John Bishop's double feature: *Borderlines* and *Keepin' an Eye on Louie*, each of which enters a world of men made brutal and dangerous by their own adherence to masculine role expectations; directed by Robert Bailey. Tues.-Fri. at 8, Sat. at 2 & 8, Sun. at 3 & 7:30; \$22.50 to \$26; from 3/23. **Circle Rep**, 99 Seventh Ave. So. (924-7100).

EQUITY LIBRARY THEATER—Cole Porter's 1938 musical, *Leave It To Me*, with book by Samuel and Bella Spewack; directed by Howard Rossen. (Remember *My Heart Belongs to Daddy*?) Tue. through Sun. at 8, Sat. and Sun. at 2:30; through 4/3. **Equity**, 310 Riverside Drive (enter on 103rd Street) (663-2028).

JEAN COCTEAU REPERTORY—T. S. Eliot's *The Cocktail Party*, about a mysterious stranger and two guardian angels in London (through 4/21), in repertory with Franz Kafka's *The Trial* and Anouilh's *Antigone*, a modern retelling of the Sophocles tragedy (through 4/8). Thur.-Sat. at 8, Sun. at 3; \$15. Phone for specifics. **Bouwerie Lane**, 330 Bowery (677-0060).

LATIN AMERICAN THEATER ENSEMBLE—In Spanish: Jean Zunc's *La Ventisca*, directed by Victor Acosta, with Terence Yunque and Carlos Rodriguez, about a man living in a remote place who meets a famous woman in an encounter that will change their lives. Fri. & Sat. at 8, Sun. at 5; \$8; through 4/10. **El Porton del Barrio**, 172 E. 104th St. (246-7478).

NEGRO ENSEMBLE COMPANY—Edgar White's *Like Them That Dream*, the story of a South African artist who, after coming to the U.S., discovers that a black cannot escape the dilemmas of the homeland; directed by Samuel Barton. With Lorey Hayes, Lanyard Williams, Chet London, Lilean Mansell. Wed. at 3 (groups only) & 8; Thurs. & Fri. at 8, Sat. at 3 & 8:30; Sun. at 2:30 & 7; \$15-\$20; through 4/24. **Theater Four**, 424 W. 55th St. (246-8545).

NEW YORK SHAKESPEARE FESTIVAL—*A Midsummer Night's Dream*: This one is set in Brazil's northern Bahia at the turn of the century and incorporates aspects of voodoo into the supernatural aspects of Shakespeare's fantasy; a good bit of his indestructible humor comes through. Directed by A. J. Antoon, with Lorraine Toussaint, Elizabeth McGovern, F. Murray Abraham, Geoffrey Owens. Tues.-Sat. at 8, Wed. at 2, Sat. at 2:30, Sun. at 3; \$20-\$25; through 3/27. **Public/Anspercher**, 425 Lafayette St. (598-7150). *Julius Caesar*, second in the Shakespeare Festival, directed by Stuart Vaughan. With Al Pacino as Marc Antony, Martin Sheen as Brutus, Edward Herrmann as Cassius, and John McMartin as Caesar. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; \$20-\$25; through 4/3. **Public/Newman**, 425 Lafayette St. (598-7150).

NEW YORK THEATER WORKSHOP—Marsha Mason plays Florence Aadland in Brooke Allen's one-character play, *The Big Love*, which focuses on Aadland's account of her 15-year-old daughter's affair with Errol Flynn; directed by John Tillingier. Tues. through Sat. at 8, Sun. at 3; \$15 to \$18; through 4/2. **Perry Street Theater**, 31 Perry Street (279-4200).

PEARL THEATER COMPANY—Anton Chekhov's *Uncle Vanya*, directed by Shepard Sobel. With Jim Nugent, Stuart Lerch, Joanne Camp, Robin Westphal, Frank Geraci. Wed.-Sat. at 8, Sun. at 3; through 3/26; \$10. **Pearl Theater**, 125 W. 22nd St. (645-7708).

QUAIGH'S FREE LUNCHTIME THEATER—Drury Pifer's play about three women, friends since childhood, who find themselves all involved with the same man; directed by Carol Kastendieck. 12:15 daily, no weekend perf. **Hartley House**, 413 W. 46th St. (595-6185).

REPERTORIO ESPANOL—*La Zarzuela*, anthology of songs from Spanish operettas; Eduardo Machado's *Las Damas Modernas de Guanabacoa* and *Revoltillo*; Gloria

Gonzalez's *Cafe con Leche*; Richard Talesnik's *La Fiacca*; Jose Zorilla's *Don Juan Tenorio*; Alejandro Casona's *Prohibido Suidarse en Primavera*; Ana Diosdado's *Usted Tambien Puede Disfrutar de Ella*. Thur. through Sat. at 8, Sun. at 3 and 7. (3/27-5/15: eight special presentations at the Equitable Tower, 787 Seventh Avenue.) **Gramercy Arts**, 138 East 27th Street (889-2850).

ROYAL COURT REPERTORY—Carol Costa's *Big Al Goes Straight* is a murder mystery set in a speakeasy disguised as a funeral parlor in 1920's Chicago; directed by Michael Singleton. Wed. through Sat. at 8, Sat. at 3; \$10. **Theater**, 342 West 53rd Street (956-3500).

SECOND STUDIO FOR ACTORS—Dorothy Parker's *Here We Are*; Lanford Wilson's *The Great Nebula in Orion*; Ted Radkovic's *Bottles*. Wed. through Sat. at 8, Sun. at 3; \$10; 3/23 through 4/17. **Second Studio for Actors**, 163 West 23rd Street (463-7050).

SEVENTH SIGN THEATER COMPANY—*\$Money\$*, three new one-acters: John Long's *Banker's Hours*, directed by Patricia L. Cucco; Howard Brown's *Check Mate*, directed by Susan Kirby; Jerry Vermilye's *The Last of My Gentleman Callers*, directed by Mark Harborth. Thurs.-Sat. at 8; \$8; through 3/26. **Good Shepherd**, 152 West 66th Street (1/718-522-2845).

SHAKESPEARE STAGE COMPANY—Premiere season opens with *Twelfth Night*, directed by Anthony Naylor. Featured are American actors trained in the United States, as well as the Royal Academy of Dramatic Art in London. Tues. through Sat. at 8, Sun. at 3; \$8. **Samuel Beckett**, 412 W. 42nd St. (279-4200).

SOHO REPERTORY COMPANY—Preston Sturges's 1931 satire on business, *A Cup of Coffee*, directed by Larry Carpenter. With Ellen Maranec, Nesbitt Blaisdell, Michael Heintzman, Gwyllim Evans, and Willie Carpenter. Thur.-Sat. at 8, Sun. at 2:30 (4/16 at 6 & 9:30 is the exception); \$10; from 3/25. **SoHo Rep/Greenwich House**, 27 Barrow Street (925-2588).

UBU REPERTORY—*Being at Home with Claude*, by Quebec playwright Rene Daniel-Dubois, is set in Montreal and is about a male prostitute who has turned himself into the police for the murder of a student; directed by Achim Nowak. 3/24, 25, 26 at 8, 3/27 at 3; \$10. **45th St. Theater**, 354 W. 45th St. (279-4200).

YORK THEATER COMPANY—George Merritt, Ken Prymus, and April Armstrong, plus 18 other actors and 13 musicians, in *Lost in the Stars*, the Kurt Weill and Maxwell Anderson musical adaptation of Alan Paton's *Cry, the Beloved Country*; directed by Alex Dimitriev. 3/25 through 4/17 (call for specifics); \$10. **York Theater**, 2 East 90th Street (534-5366).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

BETWEEN DAYLIGHT AND BOONEVILLE—Matt Williams's play, directed by Fred Kareman; with Pamela Moller, Jennie Ventris, David Westfall, Brooke Palance, Jane Myers. Wed.-Sat. at 8, Sun. at 7; through 3/27; \$10. **Stage Arts**, 120 W. 28th St. (279-4200).

BIG BLONDE—Dorothy Parker's prize-winning short story, set in a 20s speakeasy, tells of an era where women were "good sports." Peter Mattaliano directs. Thur.-Sat. at 8, Sun. at 3; \$8; through 4/3. **Art and Work Ensemble**, 870 6th Avenue (215-0231).

CAUGHT IN THE MIDDLE WITH NO WAY OUT—A play about a fatherless black family, that deals with conflict, pain, and gang violence from a member of the household, written and directed by Michael J. Holland. Tues.-Sat. at 8, Sun. at 3 & 7. **Harold Clurman Theater**, 412 West 42nd Street (594-2826).

CHANNELS—Dale Johnson's play examines the mass media's interpretation of reality by viewing multiple roles through scenes that portray a news story, a situation comedy, advertising, and a made-for-TV movie; directed by Dan McKereghan. Fri. & Sat. at 8, through 3/26; \$10. **NoHo Theater**, 2 Bond Street (642-8009).

CLASSIACS—Program A: 1-acters by Mark Hymen, James Bosley, Edward Louis Gold, and Anna Theresa Cascio. Program B: 1-acters by J. M. Houlton, Nicholas Kazan, Stephen Willems, and Edward Louis Gold. Both programs play through 4/9. Mon. through Fri. at 7:30, Sat. at 5 and 9; Sun. at 3 and 7; \$8. **Nat Horne Theater**, 440 West 42nd Street (279-4200).

DANCING ON CHECKER'S GRAVE—Jennifer Aniston and Michelle Banks star in Eric Lane's play about two

highschool girls in a pet cemetery on Long Island; directed by Marc Helman. 3/24 through 4/17; \$8; Thur. through Sun. at 8. **St. Marks Church** (upstairs theater), 2nd Ave. & 10th St. (988-4138).

THE DOCTOR'S DILEMMA—George Bernard Shaw's play (circa 1906) about doctors and the medical profession in his native England; directed by Thomas Luce Summa. 3/24 through 4/2 (call theater for details). **The Heritage Theater**, 219 East 42nd Street (679-7575).

DOMESTIC ISSUES—Corinne Jacker's play tells of a political radical torn between a conventional life or rejoining the movement; directed by Alan Langdon. Through 3/28; \$10; phone for details. **Morse Center**, 121 West 91st Street (757-5900).

DOUBLE BILL—Romulus Linney's *F.M.* tells of a struggling writer's effort to teach a night-school course in creative fiction; directed by William Royce; Michael Hill's *Roseline* is about a drunk who tries to put the pieces together after his friend's fiancée has died; directed by Henry Fonte. Tues. through Sat. at 8 (through 4/3), 3/27 at 3, 4/3 at 7; \$8. **The Shandol Theater**, 137 West 22nd Street (242-9504).

FOIBLES—Byzantine intrigues at a theater and a gay bar, by Terry Talley; directed by Richard Smithies. Through 5/1, Fri. at 7, Sun. at 3:30 and 8; \$10. **Wings Theater**, 112 Charlton Street (645-9630).

GRENDAL—John Gardner's retelling of the Beowulf epic from the monster's point of view. Thurs.-Sat. at 8, Sun. at 3; \$8; through 4/3. **Odyssey Theater at Medicine Show**, 353 Bway at Franklin St. (673-5665).

LEPRECHAUNS, BANSHEES, AND MURDER—Tom McBride's mystery about an American who inherits an Irish estate; he's expecting a delightful stay in the Emerald Isle with the 'little people' but is not prepared for a house full of greedy relatives and evil spirits, and someone who wants to get rid of him. Wed.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$10; through 4/9. **Theater West at Riverwest**, 155 Bank St. (243-0259).

THE MAD EMPEROR—August Strindberg's tragi-comedy about the reign and fall of Erik XIV, king of Sweden, betrayed by his brother, his queen, and his lover; directed by Steven Baker. Thur. through Sun. at 8; \$5; through 5/2. **Dramatic Personae Theater**, 25 East Fourth Street (673-4382).

THE MASTER BUILDER—Henrik Ibsen's drama about a man burdened with remorse and fear of the younger generation; directed by Allen Schroeter; Fri. & Sat. at 8, Sun. at 3; through 6/5; \$10. Sun. at 7:30, through 5/22. *The War in New Jersey*, by Alexander Wells, about four Vietnam vets finding it hard to readjust to civilian life; directed by Evonne Marie Fitzgerald; \$10. **Westside Theater**, 252 W. 81st St. (874-7290).

THE RED SIGNAL—Agatha Christie's typical inimitable mystery, replete with humor, suspense, murder, and mystique (including a seance); directed by Fred Fondren. Thur. through Sat. at 8, Sun. at 3; \$8; through 4/10. **Prometheus**, 239 East 5th Street (477-8689).

SAIL AWAY—Or *A Workingman's Guide to Atlantis*, by Glyn O'Malley. A ghost materializes in an offbeat New England family to take care of unfinished business. Thur.-Sat. at 8, Sun. at 3; through 3/27; \$8. **Phoenix at Raft**, 432 W. 42nd St. (279-4200).

TRAPS—Caryl Churchill's play is about a group of people living together as a commune during the early 1970s; directed by John Stix. Tues.-Fri. at 8, Sat. at 7 & 10, Sun. at 3; \$8; through 4/3. **St. John's in the Village**, 224 Waverly Place (627-8481).

UNTOLD DECADES—Seven one-acters, by Robert Patrick, in two consecutive evenings trace the gay male experience from the 1920s to the present. Thur. & Sat. at 8, Sun. at 7; \$10; through 4/10. **The Glines at Producers Club**, 358 W. 44th St. (869-3530).

THE WHITE ROSE—Mark Austin's work takes its title from a German resistance group publicly executed for activities against the Nazi government in 1943; directed by Ted Parr. Fri. & Sat. at 8; through 3/26; \$8. Presented by Hybrids at **BACA Downtown**, 111 Willoughby Street, Brooklyn (1/718-596-2222).

THE WINTER'S TALE—Shakespeare's play, directed by Robert Hall. Thur.-Sat. at 8, Sun. at 4; \$8; through 3/27. Produced by New Rude Mechanicals at **Pelican Studio**, 750 Eighth Avenue (971-5630).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday through Friday from 10:30 a.m. to 4:30. *New York Magazine* will be happy to advise you.

ART EXHIBITIONS

COMPILED BY EDITH NEWHALL

GALLERIES

Galleries are generally open Tue.-Sat. from
between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

MEL BOCHNER—Recent etchings, aquatints, and drawings in a series entitled "Four Quartets"; through 4/23. Hamilton, 19 E. 71st St. (744-8976).

FANNY BRENNAN—Miniature paintings of surrealistic landscapes; through 4/2. Coe Kerr, 49 E. 82nd St. (628-1340).

PAULO GOMEZ-GARCEZ—Drawings by a Brazilian artist that employ a personal alphabet based on pictograms taken from elements of daily life; through 4/16. Martin, 23 E. 73rd St. (288-2213).

KIKUO SAITO—Recent abstract paintings; through 4/1. Salander-O'Reilly, 22 E. 80th St. (879-6606).

LORRAINE SLEMESH—Paintings, drawings, and quilts; through 3/30. Stone, 48 E. 86th St. (988-6870).

WILLE SITTE—Realist paintings of nudes; through 4/9. Prakapas, 19 E. 71st St. (737-6066).

HUNT SLONEM—Black and white gold-framed paintings that depict dense groupings of exotic animals in jungles and cages; through 4/3. McCoy, 19 E. 71st St. (570-2131).

CLIFFORD SMITH—Paintings of landscapes and barns; through 3/30. Perlow, 980 Madison Ave. (517-5858).

JOAN SNYDER—Paintings on the theme of "children," including one work that is 24 feet long; through 4/16. Hirsch & Adler Modern, 851 Madison Ave. (744-6700).

PAT STEIR—New paintings from a body of work entitled, "The Waterfall Series"; through 3/31. Knoedler, 19 E. 70th St. (794-0550).

BOB THOMPSON—Paintings executed during the 'sixties that were inspired by jazz and Italian Renaissance painting, by this black artist who died at age 28; through 4/9. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

KIM UCHIYAMA—Paintings of imaginary landscapes; 3/24-4/23. Cecil, 16 E. 72nd St. (517-3605).

CHARLES WELLS—Free-standing sculptures of angels and other figures carved from ash, cherry, oak, and maple; 3/26-4/16. Forum, 1018 Madison Ave. (772-7666).

57th Street Area

WALTER ANDERSON—Crayon drawings executed during the 40's, of landscapes, reptiles, and birds; through 3/31. Ross, 50 W. 57th St. (307-0400).

MILET ANDREJEVIC—Large-scale paintings that depict Greek myths set in Central Park; through 3/30. Schoelkopf, 50 W. 57th St. (765-3540).

JACK BUSH—A retrospective of paintings and works on paper from 1930-1976; through 4/2. Borgenicht, 724 Fifth Ave. (247-2111).

GEORGE CONDO—Recent paintings and drawings that refer to such stylistic forces as Cubism, Surrealism, and Abstract Expressionism; through 4/2. Pace, 32 E. 57th St. (421-3292).

RON DAVIS—Recent paintings from his "Spiral Series"; through 3/26. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

MARTHA DIAMOND—Paintings of abstracted cityscapes; through 3/26. Miller, 41 E. 57th St. (980-5454).

GONZALO FONSECA—Limestone sculptures that are evocative of architecture; through 4/30. Herstand, 24 W. 57th St. (664-1379).

GUNTHER FORG—Lead paintings, bronzes, and photographs; through 4/2. Lühring, Augustine & Hodes, 41 E. 57th St. (752-3366).

MICHEL HAAS—Works on paper in charcoal and mixed-media that depict archetypal images of humans and animals, by a French artist; through 4/9. Krugier, 41 E. 57th St. (755-7288).

ALBERT IRVIN—Large-scale abstract paintings with expressionistic brushstrokes and horizontal bands of color; through 3/26. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

MINORU KAWABATA—Recent abstract paintings by this Japanese painter who moved to New York in 1957; through 3/26. Tilton, 24 W. 57th St. (247-7480).

HOWARD MARGOLIS—Recent figurative paintings and pastels; through 3/27. Dintenfass, 50 W. 57th St. (581-2268).

GORDON MATTA-CLARK—Works that explored architecture, by this artist who died in 1978 at age 35, and works by his contemporaries and friends, including Acconci, Jenney, Kosuth, Nonas, Rothenberg, Serra, others; through 4/16. Lelong, 20 W. 57th St. (315-0470).

ROBERT MOSKOWITZ—New paintings; through 3/26. Blum Helman, 20 W. 57th St. (245-2888).

MERET OPPENHEIM—Thirty works executed over a fifty-year period, beginning in 1934; through 4/4. Kent, 41 E. 57th St. (980-9696).

LINCOLN PERRY—A series of five paintings that depict couples in interiors and out-of-doors; through 3/31. Tatistcheff, 50 W. 57th St. (664-0907).

DOROTHEA ROCKBURNE—New paintings on the theme of "Pascal and Other Concerns"; through 4/2. Emmerich, 41 E. 57th St. (752-0124).

JAMES ROSATI/GROVER MOUTON—A survey of this sculptor's work from 1955 to 1988/Recent drawings that depict a hypothetical setting for Tennessee Williams's *Sweet Bird of Youth*. Through 3/26. Marlborough, 40 W. 57th St. (541-4900).

PAUL ROTTERDAM/ALBERTO GIACOMETTI—Paintings and drawings; through 3/12/Sculpture, paintings, drawings, and prints; through 4/2. Herstand, 24 W. 57th St. (664-1379).

MARTIN SILVERMAN—New cast plaster sculptures of mannequins, dolls, and dummies; through 3/30. Siegel, 24 W. 57th St. (586-0605).

JANET STAYTON/ROBERT JANZ—Paintings and works on paper by both; through 4/23. Heesy, 50 W. 57th St. (245-1420).

WILLIAM TURNBULL—Recent bronze sculptures; through 4/2. Dintenfass, 50 W. 57th St. (581-2268).

GER VAN ELK—Color photographs of table-top still lifes, cut to fit the geometric-shaped boxes on which they are mounted; through 4/1. Goodman, 24 W. 57th St. (977-7160).

PAULE VEZELAY—Constructions, paintings, and drawings by the late British artist whose works were shown in a retrospective at the Tate Gallery in 1983; through 4/2. Zabriskie, 724 Fifth Ave. (307-7430).

BERTIL WARNOLF—Recent trompe l'oeil paintings by a Swedish artist; through 4/23. Heidenberg, 50 W. 57th St. (586-3808).

JANE WILSON/POLLY KRAFT—Landscape paintings and a series of watercolors painted during an Atlantic crossing aboard the QE II/Recent still-life paintings and watercolors. Through 3/30. Fischbach, 24 W. 57th St. (759-2345).

PHILIP WOFFORD/LUIS CRUZ AZACETA—Recent abstract

paintings that are loosely based on nature/New drawings. Through 4/2. Frumkin/Adams, 50 W. 57th St. (757-6655).

East Village

ALEXANDRA DANFORTH—Encaustic paintings that contain elements of geometry and expressionism; through 4/24. Henry Harvey Aftermath, 75½ E. 3rd St. (353-0397).

DAVID DIAO—New paintings; through 4/10. Postmasters, 66 Ave. A (477-5630).

FRAN DROPKIN—Paintings of beach scenes; through 4/3. McCarthy, 229 E. 10th St. (254-1532).

ABBY LEVINE—Small-scale paintings and sculpture that refer to architecture; through 4/5. SixtoSix, 626 E. 14th St. (982-4586).

JUDITH WEINMAN/PAUL JANSEN—Paintings that juxtapose words and images/Realist paintings on field stretchers. Through 4/3. On the Wall, 328 E. 11th St. (460-0963).

SoHo and TriBeCa

AVI ADLER—Abstract paintings and works on paper; through 4/2. Dome, 578 Broadway (226-5068).

HANNO AHRENS—New sculptures; 3/26-4/23. Sharpe, 152 Wooster St. (777-4622).

WILLIAM ANASTASI—Recent paintings and drawings; through 4/16. Cutler, 164 Mercer St. (219-1577).

TOYCE ANDERSON—New constructions that depict symbols of urban life; through 4/2. Kelly, 591 Broadway (226-1660).

RICHARD ANUSZKIEWICZ—A retrospective of works from the past forty years; through 4/16. Green, 152 Wooster St. (982-3993).

JENNIFER BARTLETT—Paintings and constructions of boats, fences, and houses; through 3/27. Cooper, 155 Wooster St. (674-0766).

ASHLEY BICKERTON—Nine new works; through 4/2. Sonnabend, 420 W. Broadway (966-6160).

RICHARD BOGART—Paintings of the Big Sur coastline that are evocative of American Transcendentalism; through 4/2. Natkin, 395 Broadway (925-4499).

PAUL BOWEN—Sculptures constructed from scavenged wood; through 4/16. Shainman, 560 Broadway (966-3866).

PAUL CARANICAS/CHARLES LUCE—Large-scale oil paintings that depict war-time architectural ruins/An installation of drawings and related objects. Through 3/30. Schreiber/Cutler, 171 Spring St. (925-1441).

SANDRO CHIA—Paintings and large-scale drawings from 1978-1988, most of which have not been seen in the United States before; through 4/5. Sperone Westwater, 142 Greene St. (431-3685).

DAVID CRAVEN—Narrative paintings, many of which employ words and phrases; through 4/9. Walls, 137 Greene St. (677-5000).

ELBA DAMAST/LARRY HOLMES—Paintings and paper works from the last 11 years/New pastels. Through 4/2. Littlejohn-Smith, 133 Greene St. (420-6090).

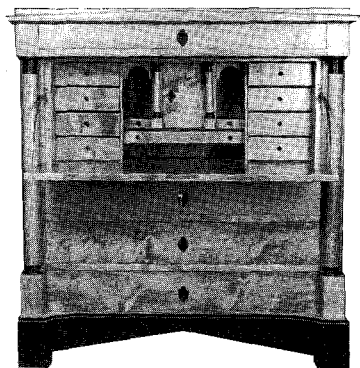
NASSOS DAPHNIS—Large-scale paintings of geometric shapes, in enamel on canvas; through 3/26. Castelli, 420 W. Broadway (431-5160).

JOE DAVIS—Paintings of nocturnal cityscapes in New York and Tokyo; through 4/16. Bernarducci, 560 Broadway (340-0982).

LAUREN EWING/ALFREDO JAAR—Recent large-scale emblematic sculpture drawn from architecture/A two-part photographic work. Through 3/26. Brown, 560 Broadway (219-1060).

GALLERIES, ART & ANTIQUES

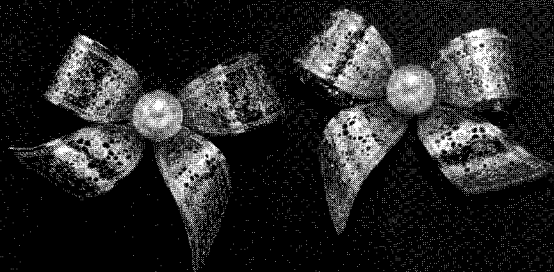
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RAFAEL FERRER—Recent oil paintings; through 4/6. Hoffman, 429 W. Broadway (966-6676).

DONALD FONTOWITZ/STUART ROME—Biomorphic paintings influenced by the artist's shamanistic studies in the United States, Haiti, and Mexico/Photographs of voodoo priests and ceremonies in Haiti; through 4/16. Cavin-Morris, 100 Hudson St. (226-3768).

KEN FRIEDMAN—Drawings and watercolors made in Finland last year; through 4/9. Harvey, 537 Broadway (925-7651).

CRISTOS GIANAKOS—A sculpture installation and works in mylar; through 4/2. Siegeltuch, 568 Broadway (431-3550).

JEFF GOMPERTZ—Recent paintings; through 4/2. Plumb, 81 Greene St. (219-2007).

DENISE GREEN—Recent paintings, in oil on canvas, plus handmade paper produced at the Gandhi Paper Mill in Ahmedabad, India; through 4/13. Viafora, 568 Broadway (925-4422).

RAINER GROSS—New paintings in a series entitled "Luxus"; 3/24-4/28. Moos, 133 Greene St. (982-0411).

DUNCAN HANNAH—Recent figurative paintings; through 4/6. Kind, 136 Greene St. (925-1200).

JAN HASHEY—Twenty recent pastel and oil drawings; through 4/16. Toll, 146 Greene St. (431-1788).

CARL HECKER/NEIL NOLAND—Painted iron sculptures—White fiberglass and polymer sculptures with undulating patterns; 3/26-4/30. Shapolsky, 99 Spring St. (334-9755).

CHARLES HEWITT—Abstract paintings that combine linear webs of color and biomorphic forms; through 4/2. M-13, 72 Greene St. (925-3007).

CLINTON HILL—Recent works in handmade paper and dyed pulp, painted wood constructions, wall reliefs, and works on canvas; through 4/7. Pearl, 420 W. Broadway (966-5506).

HOWARD HODGKIN—Prints; through 4/16. Ingber, 415 W. Broadway (226-2591).

MARK KOSTABI—Bronze sculptures with the artist's "everyman" trademark; through 4/16. Feldman, 31 Mercer St. (226-3232).

JUNE LEAF—Paintings and sculpture that were created in the artist's studio in Nova Scotia and in New York City over the last four years, depicting fantasy figures in barren landscapes; through 4/16. Thorp, 103 Prince St. (431-6880).

TOM LIEBER—Recent abstract paintings; through 3/31. Auchincloss, 558 Broadway (966-7753).

HERMANN NITSCH—Works on paper; through 4/23. Nolan, 560 Broadway (925-6190).

JOSEPH MARIONI—Monochrome paintings; through 4/2. Lorence Monk, 568 Broadway (431-3555).

GORDON MATTA-CLARK—Photographs, drawings, and fragments from his last major project, "Office Baroque," that was made in Antwerp, Belgium, in 1977; through 4/9. Baer, 270 Lafayette St. (431-4774).

CLEMENT MEADMORE—Recent large-scale sculptures; through 4/2. Ingber, 415 W. Broadway (226-2221).

H. JAMES MERRELL—Large-scale abstract paintings; through 4/16. Penine Hart, 105 Hudson St. (334-3522).

ANNETTE OKO—Oil paintings of New York City's West Side; through 4/30. Zarre, 379 W. Broadway (431-3456).

FRANC PALAIA—Mural-size paintings and sculpture which are fabricated fragments of the Berlin Wall, plus a hand-painted, black-and-white panoramic photograph of a section of the Berlin Wall; through 4/16. Schulte, 565 Broadway (925-8485).

JOHN PAUL—Paintings of nudes in reclining positions, on aluminum, bronze, and wood; 3/24-4/29. Neo Persona, 51 Hudson St. (406-9835).

ARCHIE RAND—Potato prints produced during a collaboration between the painter and master printer Jon Cone; through 3/30. Cone Editions, 560 Broadway (431-7017).

TIM ROLLINS + K.O.S.—New works; through 4/2. Gorney, 100 Greene St. (966-4480).

SANFORD ROTH—Paintings that refer to architecture; through 4/5. Jack, 138 Prince St. (966-4235).

GEORGES ROUSSE—Large-scale Cibachrome photographs of empty rooms, the walls of which the artist painted in chiaroscuro; through 4/2. Cadot, 470

Broome St. (226-7220).

DAVID SALLE—New paintings of nudes in awkward and provocative poses; through 4/2. Boone, 417 W. Broadway (431-1818).

FRED SANDBACK—Four new sculptures made with yarn stretched taut to create spatial relationships; through 6/18. Dia Art Foundation, 155 Mercer St. (431-9232).

BARBARA SCHAEFER—Paintings that refer to the past through their many-layered compositions; through 4/2. Bustamante, 560 Broadway (226-2108).

MIRIAM SCHAPIRO—Recent paintings of dancing figures in a series entitled, "Ragtime"; through 4/12. Steinbaum, 132 Greene St. (431-4224).

LEE SCHUETTE—Recent sculpture; through 3/30. Milliken, 98 Prince St. (966-7800).

JOEL SHAPIRO—Recent drawings; through 3/30. Cooper, 155 Wooster St. (674-0766).

JUDITH SHEA—New sculptures; through 3/26. Marcus, 578 Broadway (226-3200).

VINCENT SHINE—Objects carved out of polystyrene that refer to funnels, buckets, and cups; through 4/9. Neale, 320 Lafayette St. (431-5077).

SANDI SLONE—Heavily-textured paintings with archetypal imagery; through 4/2. Rosenberg, 115 Wooster St. (431-4838).

JUDITH STREETER—Paintings on wood and on sheets of lead and copper, in which the vessel is a symbol; through 4/6. Haller, 415 W. Broadway (219-2500).

URSULA VON RYDINGSVARD—Recent sculptures; through 4/30. Exit, 578 Broadway (966-7745).

STEPHEN WHISLER—Cast bronze sculptures with abstract and organic forms; through 4/16. Lang & O'Hara, 568 Broadway (226-2121).

ROBIN WINTERS—Works on paper from 1973 to 1988; through 4/9. Alexander, 59 Wooster St. (925-4338).

JOSEPH ZITO—Steel and cast bronze sculptures that are imbedded into the wall; through 4/9. Esman, 70 Greene St. (219-3044).

Other

JAMES HYDE—Rectilinear structures composed of stone, metal, and wood, on which frescoes have been painted; through 4/2. Good, 39 Great Jones St. (420-9063).

ROGER JONES—Painted assemblages by a British artist based in New York; through 4/10. LedisFlam, 108 N. 6th St., Williamsburg, Brooklyn (718-388-9055).

TOBI KAHN—Paintings on paper, with imagery based on landscapes; through 4/16. Ryan, 452 Columbus Ave. (799-2304).

ROY LICHTENSTEIN—"Picasso" paintings from 1962-64; through 3/31. Gagosian, 521 W. 23rd St. (807-0807).

ALBERT YORK—Recent oil paintings, plus a selection of the artist's work since 1963; through 4/9. Davis & Langdale, 231 E. 60th St. (838-0333).

GROUP SHOWS

Madison Avenue and Vicinity

BABCOCK—20 E. 67th St. (535-9355). 19th-century American paintings by Brevoort, Davies, Eilshemius, others; through 4/15.

BERNARD—33 E. 74th St. (988-2050). "The Artist's Palate," with works by Bacon, Botero, Hockney, Lindner, Morales, Segui, others; through 4/9.

GOETHE HOUSE—1014 Museum Mile (744-8310). Installations by Görlich, Julius, and Schmitt; through 4/14.

MATHES—851 Madison Ave. (249-3600). Figurative drawings by sculptors, from 1883-1965, by Archipenko, Calder, Matisse, Modigliani, Noguchi, Smith, others; through 4/1.

WENDER—3 E. 80th St. (734-3460). "Chinese Paintings and Calligraphy: First Half 20th Century"; through 4/2.

57th Street Area

I.B.M.—590 Madison Ave. (407-6100). "Encountering the New World 1493-1800: Rare Prints, Maps, and Illustrated Books from the John Carter Brown Li-

brary"; "Dutch Paintings of the Golden Age from the Collection of the National Gallery of Ireland"; through 4/9.

DEUTSCH—20 W. 57th St. (765-4722). "Urban and Suburban America," with works by Avery, Crawford, Glackens, March, Nell, others; 3/26-4/27.

HARBOR—24 W. 57th St. (307-6667). 19th- and 20th-century prints by Arms, Benton, Kent, Sloan, others; through 4/1.

JANIS—110 W. 57th St. (586-0110). "60's/80's Sculpture Parallels," with works by Artschwager, Bickerton, Oldenburg, Holzer, Koons, Smithson, others; through 3/26.

KRUGIER—41 E. 57th St. (755-7288). "The Mind's Eye," with works by Brancusi, Degas, Dubuffet, Klee, Picasso, Rodin, Tomlin, others; through 4/9.

MIDTOWN—11 E. 57th St. (758-1900). "Painting America: Mural Art in the New Deal Era" with works by Benton, Bishop, Kent, Laning, Marsh, Peirce, Shahn, others; through 4/9.

ST. ETIENNE—24 W. 57th St. (245-6734). Paintings, drawings, and prints by Corinth, Kollwitz, Modersohn-Becker; through 4/2.

East Village

CAPP—223 E. 10th St. (982-4444). Mixed-media works by Barnes, Fleming, Mackiewicz; through 3/27.

GERSTAD—44 E. 1st St. (777-4058). Sculpture by Dow, George, Gerber, Klein, Pizzorno; through 3/27.

P.S. 122—150 First Ave. (228-4249). Landscape and cityscape paintings by Colquhoun, Feinland, Leto; through 3/27.

SoHo and TriBeCa

ARIEL—76 Greene St. (226-8176). Works by Berg, Blake, Harper, Johnston, Kocar, Kujawa, Mandiberg, Porzio, Rienzo; 3/26-4/16.

ART IN GENERAL—79 Walker St. (219-0473), Wed.-Sat. 1-6. Sculpture by Donegan, Enck, Smith, Stevens; through 4/9.

ARTISTS SPACE—223 W. Broadway (226-3970). "Colliding: Myth, Fantasy, Nightmare," with works by Alfonzo, Henrich, Raciti, Rubio, Stanley; organized by Michael Auping; through 4/2.

CROWN POINT PRESS—568 Broadway (226-5476). "Idea/Image," with prints by Burden, Joans, LeWitt, Mangold, Steir; 3/23-4/23.

49TH PARALLEL—420 W. Broadway (925-8349). "Active Surplus," with works by Anderson, Bender, Christian, Lawler, McCollum, others; through 4/9.

FRANKLIN FURNACE—112 Franklin St. (925-4671). Installations by Myatt, Sharon, Wallen; through 4/16.

GLADSTONE—99 Greene St. (431-3334). Works by Calzolare, Holzer, Kosuth, Merz, Nauman, Sonnier; through 4/2.

GRUENEBAUM—415 W. Broadway (966-3646). Works by gallery artists with furniture designed by Jack Lenor Larsen, Directional, and Avento; through 4/2.

HARRIS—383 W. Broadway (431-3600). Works by Brandenburg, Garn, Lowe, Vaadia; through 4/2.

INGBAR—578 Broadway (334-1100). Works by merging and mid-career artists; through 4/9.

KASMIN—580 Broadway (219-3219). Works on photographic paper by Adams, Baldessari, Casebere, Fischli and Weiss, LeWitt, Simmons; through 4/15.

KATZEN-BROWN—475 Broome St. (966-4469). Sculpture by Currie, Dean, Gross, Lobe, Pfaff, Silverman, others; through 4/6.

MUNROE—415 W. Broadway (226-0040). Paintings by Dworkin, Bradford, Feinberg, Newman; through 4/2.

NOSEI—100 Prince St. (431-9253). Works by Banovich, Brenner, Commandeur, Corris, Minter, Obering, Obuck; through 4/2.

SANDER—51 Greene St. (219-2200). "The Ides of March," with works on paper by Anger, Eigenheer, Krakovsky, Pfaffman; through 4/9.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). Works by Cuevas, Kilpatrick, Landau, Sutton; through 4/2.

STUX—155 Spring St. (219-0010). "L.A. Hot and Cool: Selections," with works by Baldessari, Foulkes, Hatch, Kienholz, others; through 4/2.

TWINING—568 Broadway (431-1830). Paintings on paper by Ducret, Willis, Wofford; through 4/16.

WEBER—142 Greene St. (966-6115). Works by Allen, Aycock, Buren, Fulton, Gastini, Goldstein, Lewitt, Smithson; through 4/2.

Other

DIA ART FOUNDATION—548 W. 22nd St. (431-9232), Thu.-Sun. 12-6. Works by Beuys, Knoebel, Palermo; through 6/19.

LEHMAN—Bedford Park Blvd. West and Goulden Ave., Bronx (960-8211). "Convergences/Convergencias," with works by Azaceta, Cernuda, Dos Santos, Downey, Gonzalez, Juarez, Serrano, Velez; through 3/31; a memorial exhibition of works by Isabel Bishop; through 4/2.

NEW YORK STUDIO SCHOOL—8 W. 8th St. (673-6466). "The New Sculpture Group—A Look Back: 1957-1962," with sculpture by Agostini, Bourgeois, Chamberlain, Marisol, Pavia, Stankiewicz, others; through 4/8.

SNUG HARBOR CULTURAL CENTER—100 Richmond Terrace, Staten I. (718-448-2500), suggested donation \$1. Works by Flack, Levine, Mendieta, Surlis, Swartz; through 4/17.

PHOTOGRAPHY

TOM BARIL/SUZANNE WILLIAMSON—Black-and-white landscape photographs by both; through 5/7. Ledel, 168 Mercer St. (966-7659).

BARUCH COLLEGE—135 E. 22nd St. (505-2192). Photographs of Latin America by Antmann, Glick, Levin, Vogel, others; through 4/22.

CECIL BEATON—Photographs, paintings, caricatures, set designs, and illustrations; through 4/23. At Grey Art Gallery, 33 Washington Place (998-6780) and F.I.T., 27th St. at Seventh Ave. (760-7970).

CHARLES BREED—Vintage photographs; through 4/30. Books & Co., 939 Madison Ave. (737-1450).

WILLIAM CHRISTENBERRY/LOUIS DE CLERCQ—Sculpture and color photographs of abstracted Alabama landscapes/19th-century architectural photographs taken in Egypt, Syria, Jerusalem, and Spain; through 4/23. Pace/MacGill, 11 E. 57th St. (759-7999).

ANNE DORAN—Color photographs mounted on honeycomb aluminum structures; through 4/10. 303, 513 E. 6th St. (477-4917).

ANDREW GARN—Photographs of people on 42nd Street; through 4/2. Harris, 383 W. Broadway (431-3600).

DAVID HEALD—Photographs of five Romanesque Cistercian abbeys in France; through 4/2. Ward, 9 E. 93rd St. (831-4044).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12-8 (5-8 free of charge), Wed.-Fri. 12-5, Sat.-Sun. 11-6. \$2.50 admission. Through 5/1: "Margaret Bourke-White: A Retrospective"; "Carl Chiarenza: Landscapes of the Mind."

I.C.P. MIDTOWN—77 W. 45th St. (269-2159), Mon.-Fri. 11-6, Sat. 12-5, Free. "The Art of Persuasion: A History of Advertising Photography," with works by Avedon, Liebovitz, Moholy-Nagy, Penn, Turberville, others; through 5/7.

GRACE KNOWLTON—Black-and-white photographs of adobe floors, cement ceilings, windows, and culverts constructed of earth and boulders; through 4/2. Witkin, 415 W. Broadway (925-5510).

PFEIFER—568 Broadway (226-2251). Photographs by Tennessee and Wright, sculpture by Johnson; through 4/14.

LUCAS SAMARAS—An exhibition of photographs sponsored by the Polaroid Corporation, including images from the recently released book, *Samaras Photographs*, by Ben Lifson; through 4/30. Burden, 20 E. 23rd St. (475-8790).

ANDRES SERRANO—Photographs of objects shot through tanks of blood; through 4/2. Stux, 155 Spring St. (219-0010).

STALEY-WISE—177 Prince St. (777-1590). Vintage photographs by Blumenfeld, Hurrell, Steichen; others; through 4/9.

ARTHUR TRESS—Recent color photographs from his "Hospital Series"; through 4/16. Twining, 568 Broadway (431-1830).

JONATHAN WELD—Color photographs that depict

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nature's struggle in New York's manmade world; through 4/1. Arsenal, Fifth Ave. at 64th St., in Central Park (360-3423).

JAMES WELLING—Twelve large-scale color Polaroids of drapery arrangements, plus another series of graduated color fields; through 4/16. Burgin, 270 Lafayette St. (219-8379).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 3/24-26 at 8: Mark Austin's "The White Rose," directed by Ted Parr. \$8.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 3/25-27, 4/1-3 at 8:30: "What's It Like to be a Man?" \$8.

LA MAMA ETC.—74A E. 4th St. (475-7710). Through 4/3, Thu.-Sun. at 8: Federico Restrepo's Puppets & Drummers in "Carrera." \$8. 3/25, 26 at 7:30, 3/27 at 3: "A Safari" with Tad Truesdale and Larl Becham. 3/28 at 9: Samoa in "Pornonochio." \$8, \$10.

P.S. 122—150 First Ave. (477-5288). Through 4/3, Fri. at 10, Sat. and Sun. at 8: "The Jazz Section," written and performed by Dan Hurlin and Dan Froot. \$8.

WHITNEY MUSEUM AT EQUITABLE CENTER—Seventh Ave. between 51st and 52nd Sts. (554-1113). 3/24 at 7:30: Joan Jonas. Free.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.-Sun. 10 a.m.-5, Tue. 10 a.m.-8. \$3.50, seniors and students \$1.50. (Free Tue. 5-8). Through 4/24: "Scandinavian Craft Today"; "John Prip: Master Metalsmith"; "Ohio Boy: The Ceramic Sculpture of Jack Earl."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.-5:45; Wed., Fri., Sat. 10 a.m.-9. Contribution \$3.50; children \$1.50; free Fri.-Sat. 5-9. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India. Margaret Mead Hall of Pacific Peoples. Celestial Plaza. Aurora Gem Collection and the William Goldberg Collection of Colored Diamonds. Through 5/1: "Carthage: A Mosaic of Ancient Tunisia." Through 5/1: "Australia: A Bicentennial Celebration."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.-Sat. 11 a.m.-6, Sun. noon-5. Closed Mon. \$2, students and seniors \$1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 5/8: "Icons of Piety, Images of Whimsy: Asian Terracottas from the Walter Grounds Collection"; Through 8/28: "Selections from the Mr. and Mrs. John D. Rockefeller 3rd Collection of Asian Art." Through 5/8: Photographs by Don Farber, "Taking Refuge in L.A.: Life in a Vietnamese Buddhist Temple."

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.-Thu. 10 a.m.-4:30, Sun. 11 a.m.-4:30. \$1.50, students and seniors \$1. Through 5/29: "Beginnings: Selections from the Permanent Collection." Through 3/27: "Master Watercolors and Drawings from the Norton Gallery of Art." Through 5/1: "Focus on Westchester." Through 5/22: "The Rural Landscape of New York."

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10 a.m.-5, Sat.-Sun. 10 a.m.-5. Donation \$3; students \$1.50; seniors \$1. The Emily Winthrop Miles Collection of Wedgwood... Celebration of Newly Installed Period Rooms... Reinstallation of Egyptian Galleries... 58 Sculptures by Rodin... Through 12/88: "The Hillman Foundation Collection of Modern French Painting." Through 4/11: "Alex Katz: A Print Retrospective." Through 6/17: "East and West: Kashmir and Paisley Shawls." Through 5/9: "An Assemblage of Spirits: Idea and Image in New Ireland." Through 7/4: "A New Brooklyn Museum: The Master Plan Competition." Through 5/30: "Making History at the Brooklyn Museum: John I. H. Baur."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.-Fri. 10 a.m.-5, Sat. 11 a.m.-5, Sun. noon-5. \$2.50; students and seniors, \$1.50. Through 4/17: "Art/Artifact: African Art from the Collections of The Buffalo Museum of Science, The Hampton University Museum, and The American Museum of Natural History."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-

6868). Tue. 10 a.m.-9, Wed.-Sat. 10 a.m.-5, Sun. noon-5. \$3; seniors and students \$1.50; free Tue. after 5. Through 5/15: "Versailles: The View From Sweden, Drawings from the Nationalmuseum and the Royal Palace, Stockholm." Through 6/5: "The Triumph of Simplicity: 350 Years of Swedish Silver."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.-Sat. 10 a.m.-6. \$2, students and seniors 50¢; Sun. 1-6: \$3. Children under 10 not admitted. Fragonard's "The Progress of Love."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Tue. 11 a.m.-7:45, Wed.-Sun. 11 a.m.-4:45. \$4, students and seniors \$2; free Tue. 5-7:45. 3/25-5/15: "Josef Albers: A Retrospective."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.-6, Mon., Wed., Thu. noon-5, Tue. to 8 (free 5-8). Closed Fri.-Sat., major Jewish holidays. \$4, seniors and students \$2. Through 4/88: "Fantasy and Form in the Hanukkah Lamp." Through 5/22: "A Russian Impressionist: Paintings and Drawings by Leonid Pasternak, 1890-1945." Through 5/30: "Tradition and Revolution: The Jewish Renaissance in Russian Avant-Garde Art, 1912-1928." Through 6/15: "A Century of Ambivalence: The Jews of Russia and the Soviet Union, 1881 to the Present."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.-8:45, Wed.-Sun. 9:30 a.m.-5:15. Contribution \$5; children and seniors \$2.50. Lila Acheson Wallace Wing. The Arts of Japan... The Heathcote Foundation Gallery of Late 18th- and Early 19th-Century Decorative Arts... Boscotrecase: Wall Paintings from Ancient Rome... Louis XIV Bedroom and Adjoining Entrance Gallery... Through 4/24: "Houses for the Hereafter, Funerary Temples from Guerrero, Mexico." Through 4/17: "In Style: Celebrating Fifty Years of the Costume Institute." Through 5/8: "Fragonard." Through 7/1: "Walker Evans: A Portfolio of African Art." Through 7/10: "Art of the Dogon: Selections from the Lester Wunderman Collection." Through 9/25: "19th- and 20th-Century Chinese Paintings: Selections from the Robert Hatfield Ellsworth Collection." Through 7/31: "The 1980s: A New Generation." The Cloisters, Fort Tryon Park (923-3700). Tue.-Sun. 9:30 a.m.-5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.-Sat. 10:30 a.m.-5, Sun. 1-5. Suggested donation \$3. Through 5/1: "Sir Francis Drake and the Age of Discovery." Through 4/24: "Edward Curtis and the North American Indian." Through 5/8: "Creating a Legend: George Peabody and the House of Morgan." Through 4/24: "Aratus: Ancient Constellations in a Medieval Manuscript."

MUSEUM OF CONTEMPORARY HISPANIC ART—584 Broadway (966-6699). Tue.-Sun. 11 a.m.-5, Thu. 11-8. Suggested donation \$2. Through 4/30: "Rooted Visions: Mexican Art Today."

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tue.-Sun. noon-6. \$3; children and seniors \$1.75. "In Perspective": permanent exhibition on the history and development of holography.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.-6, Thu. to 9. Closed Wed. \$5; students \$3.50; seniors \$2. Through 4/19: "Committed to Print." Through 4/19: "The Photographs of Josef Albers: A Selection From the Collection of the Josef Albers Foundation." Through 5/3: "Vito Acconci: Recent Work." Through 5/3: "Donald Sultan's Black Lemons." Through 6/5: "A Cezanne Treasure: The Basel Sketchbooks."

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tue.-Sat. 10 a.m.-5; Sun. 1-5, \$3; seniors and students \$2. "Art and Artifacts From North and South America, Ancient to Modern." Through 5/8: "Indians as Children See Them"; "Art of Urban Indian Children." Through 9/29: "Homage to Yocaju: Contemporary Art of Borinken."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.-Sat. 10 a.m.-5; Sun. 1-5. Free. Through 5/88: "The Face of Genius: Images of Eugene O'Neill." Through 4/17: "Museum of the City of New York Collects: Recent Acquisitions." Through 3/27: "On Being Homeless: An Historical Perspective." Through 5/22: "New York Youth: An Intimate Portrait."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon-8, Wed.-Sun. noon-5. (Free Tue. 5-8). \$2.50, seniors and students \$2. Through 3/27: "Irving R. Wiles (1861-1948)."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon-6, Fri. noon-10, Sat. noon-8. Closed Mon.-Tue. Suggested admission \$2.50, \$1.50 seniors and children. Through 4/24: "Museum Notions: Installation by Art Parts." Through 4/3: "Requiem: Installation by Wolfgang Staehle." Through 4/3: "Selections From the Semi-Permanent Collection." Through 4/3: "One Plus or Minus One: Installation by May Stevens."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.-Sat. 10 a.m.-5, Sun. 1-5. \$2; children \$1. "Audubon Watercolors." Through 4/5: "The Blizzard of '88." Through 10/2: "Bellows, Bobbins, and Butter Churns: Keeping House in 19th-Century America."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Thu., Sun.) 10 a.m.-6; some collections to 9. Through 4/88: "Know These Lines." Through 5/7: "Splendid Plumage: Bird Illustrations, 1550-1900, from The New York Public Library."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.-Fri. 10 a.m.-5; Sat.-Sun. noon-5:30. Contribution suggested. "The Heroic Spirit, a Collection of Casts From Original Masterpieces of Classical Sculpture From Ancient Greece to Michelangelo." Through 4/3: "Photography and Art: Interactions Since 1946."

ABIGAIL ADAMS SMITH MUSEUM—421 East 61st St. (838-6878). Mon.-Fri. 10 a.m.-4. \$3; \$2 children; \$1 seniors. Furnished rooms from the Federal Period (1790-1830).

SOUTH STREET SEAPORT MUSEUM—213 Water St. and 12 Fulton St. (669-9424). Daily 10 a.m.-6. \$4, seniors \$3, children \$2. Through 5/28: "Wood Engraving: Art and Industry." Through 3/27: "The Port on Paper."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.-Fri. 10 a.m.-5, Sat.-Sun. 1-6. \$1.50; children 50¢. Through 4/3: "Treasures From the Permanent Collection: 1970-1987, Part I"; "A True Likeness: The Black South of Richard S. Roberts: 1920-1936."

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1-5. \$1; students and seniors 50¢. Through May: "Pysanky (Easter Eggs)." Closed 4/3 and 4/10.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1-8, Wed.-Sat. 11 a.m.-5, Sun. noon-6. \$4, seniors \$2; free Tue. 6-8. "Twentieth-Century American Art: Highlights of the Permanent Collection II"... "Calder's Circus." Through 4/3: "Richard Artschwager." Through 4/17: "Charles Sheeler: Paintings, Drawings, Photographs." Whitney Museum at Philip Morris, 42nd St. at Park Ave. (878-2550). Mon.-Sat. 11 a.m.-6, Thu. to 7:30. Free. Through 4/28: "Precisionist Perspectives: Prints and Drawings." Whitney Museum of American Art at Equitable Center, 787 Seventh Ave., at 51st St. (554-1113). Mon.-Fri. 11 a.m.-6, Thu. to 7:30, Sat. 12-5. Free. "American Mastery: Eight Artists in the Permanent Collection of the Whitney Museum of American Art." Through 3/30: "Video Art: Expanded Forms."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/24 at 11 a.m.: "Prime Real Estate Investment Properties in Conjunction With Cushman & Wakefield." Viewing by app't. only. 3/26 at 2: "Important 19th and 20th-Century Decorative Arts." On view from 3/19. Christie's East—219 E. 67th St. (606-0400). 3/24 at 10 a.m. and 2: "Art Nouveau and Art Deco"; at 6: "Graphics, Gouaches, and Bronzes by Erte." On view from 3/19. 3/29 at 10 a.m.: "English and Continental Furniture, Decorations, and Rugs." On view from 3/25.

DOYLE—175 E. 87th St. (427-2730). 3/23 at 10 a.m.: "Belle Epoque." On view from 3/19.

PHILLIPS—406 E. 79th St. (570-4830). 3/29 at 1:30: "Antique Jewelry." On view from from 3/25.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/26 at 2: "French and Continental Furniture and Decorations." On view from 3/19. 3/29 at 10:15 a.m. and 2: "Sotheby's Arcade Auction: Furniture, Decorations, and Rugs." On view 3/25.

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Lincoln Center: 62nd-66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

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Wednesday, March 23

CLEO LAINE/JOHN DANKWORTH—Sondheim, Broadway tunes. Carnegie Hall at 8. \$15-\$25.

SUNG-JU LEE, violinist, with the Korean Symphony Orchestra. Beethoven's Violin Concerto Op. 61; Weber's Overture to *Der Freischütz*; Young Sup Choi's *Longing to Go Rocky Mountain*; Rossini's *Una Voce Poco Fa*; Dvorak's Symphony No. 9, Op. 95. Alice Tully Hall at 8. \$25, \$30.

JULLIARD ORCHESTRA, Stanislaw Skrowaczewski conductor. Rossini's *Il Viaggio a Reims*, Overture; Barber's Cello Concerto; Berlioz' *Symphonie Fantastique*. Avery Fisher Hall at 8. \$5, \$8.

NEW YORK CONCERT SINGERS, Judith Clurman conductor; soprano Christine Donahue, violinist Frank Almond, pianists Daniel Beckwith, Harriet Wingreen. Brahms' *Liebesslieder* Wälzer, Op. 52; Zwilich's *Thanksgiving Song* (N.Y. premiere); Rorem's *Three Poems of Baudelaire* (U.S. premiere). Merkin Concert Hall at 8. \$10.

CHRISTINE BACZEWSKA/SUSAN RAWCLIFFE, musicians. Music performed on non-traditional instruments. Alternative Museum, 17 White St. (966-4444), at 8. \$6.

IKUE MORI, drummer/**DOUG HENDERSON**, guitarist. Roulette, 228 West Broadway (219-8242), at 9. \$5.

THE ART OF THE EARLY KEYBOARD—French instrumental music performed by members of Artek Ensemble. Works by d'Anglebert, Louis Couperin, Francois Couperin, Rameau, Balbastre. St. Michael's Church, 99th St. and Amsterdam Ave., at 8. \$6.

ANDREA AXELROD, soprano/**DEAN WILLIAMSON**, pianist. Works by Mozart, Brahms, Rachmaninoff, Weill, Gershwin, Poulenc. Congregation Rodeph Shalom, 7

W. 83rd St., at 8. \$5.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

LISE FRIEDMAN, classical guitarist. Jefferson Market Branch Library, 425 Ave. of the Americas, at 6:30. Free.

BACH BIRTHDAY CELEBRATION, harpsichordist Andrew de Masi. Third St. Music School, 235 East 11th St. (777-3240), at 7:30. Free.

BUCKY PIZZARELLI, guitarist/**JOHN PIZZARELLI, JR.**, guitarist-vocalist. St. Peter's Church, 619 Lexington Ave. (935-2200), at 12:30. \$2.

ANTHONY GLISE, guitarist-composer. Classical and folk music. Dazian Building, Podell Auditorium, 10 Nathan D. Perlman Place (866-2086), at noon. Free.

FRANCIS HEILBUT, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

SHARON ISBIN, guitarist. Works by Bach, Albeniz, Barrios and Lauro. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

JULIUS GROSSMAN ORCHESTRA, Julius Grossman conductor. Immaculate Conception Church, Ditmars Blvd. and 29th St., Astoria, Queens, at 7:30. Free.

SENTIMENTAL JOURNEY—"A musical revue celebrating fifty years of American entertainment." Brooklyn College Center for Performing Arts, Campus and Hiller Roads, Brooklyn (718-434-1900), at 2. \$4, \$6.

COMPOSER'S SHOWCASE—Works by student composers. Manhattan School of Music, 120 Claremont Avenue (749-2802), at 8. Free.

Thursday, March 24

NEW YORK CITY SYMPHONY, David Eaton conductor. Violist Kim Kashkashian, soprano Tokiko Richardson, New York City Symphony Chorus. Rossini's Overture to *Il Turco in Italia*; Vaughn-Williams' *Flos Campi*; Beethoven's *Opferlied*, Incidental Music to *King Stephen*. Alice Tully Hall at 8. \$6-\$15.

DIETRICH FISCHER-DIESKAU, baritone. Hartmut Hoell, pianist. Mahler lieder from *Des Knaben Wunderhorn*. Carnegie Hall at 8. \$17-\$37.

NEW YORK PHILHARMONIC, James Conlon conductor. Soprano Mechthild Gessendorf, mezzo-soprano Florence Quivar, tenor Timothy Jenkins, Dessoff Symphonic Choir. All-Mahler program. Avery Fisher Hall at 8. \$30, \$35.

HARMONIE ENSEMBLE, Steven Richman conductor; harpist Sara Cutler. Krommer's *Harmonie*, Op. 79; Stravinsky's arr. of Sibelius *Canzonetta* (N.Y. premiere); Salzedo's Concerto for Harp and 7 Winds; Beethoven's *Marches for Military Band*; Hahn's *Le Bal de Beatrice d'Este*. Merkin Concert Hall at 8. \$15.

MARIELE KEYMEL, pianist. Bach-Busoni's *Chaconne*; Satie's *Sonatine Bureaucratique*; Hummel's Sonata in E-flat Major, Op. 13; Faure's *Barcarolle* in A minor, Op. 26; Debussy's *Les Collines d'Anacapri*, *Jardins sous la pluie*; Chopin's *Andante Spianato and Grande Polonaise Brillante*, Op. 22. Weill Recital Hall at 8. \$10.

BORAH BERGMAN, pianist. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

THE ACCORDIAN SUMMIT—Cabaret concert featuring Danny Mydlack, Pauline Oliveros, Guy Klucsevsek, James Keane, Jon Sherman. Performance Space 122, 150 First Ave. (477-5288), at 9. \$8.

LEAGUE I.S.C.M.—Bartok's Sonata for Two Pianos and Percussion; Lang's *Illumination Rounds*; Primosch's *Icons*; Seeger's *A Study in Crossed Accents*. Symphony Space, 2537 Broadway (864-1414), at 8. \$8.

PAUL WINTER CONSORT—"Live concert under the stars—indoors." American Hayden Planetarium, 81st St. at Central Park West (769-5904), at 6:30 and 9. \$20

(purchase in advance).

NEW TRIO D'ANCHES—Oboist Dennis Carpenter, clarinetist Ronald Viggiani, bassoonist Gilbert Dejean. Works of Bach, Martinu, Schickele, Auric, Naumoff. Renee Weiler Concert Hall, 46 Barrow St. (242-4770), at 8. Contribution.

MOZART ON FIFTH—Works of Mozart, J.S. Bach, Verdi, Joplin, and world premiere of *Summer Suite* by Eric Klein. St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

AMARA ENSEMBLE—Soprano Jody Karin Applebaum will perform Maurice Wright's *Nightwatch*; William Bolcom's *Six Cabaret Songs*; Marilyn Bliss's *Celestial Greetings*. Marc Andre Hamelin, pianist, will perform transcriptions of Schubert and Strauss by Leopold Godowsky. Maureen Gallagher, violist, will perform the N.Y. premiere of Simpson's *Two Poems of Stephen Crane*. St. Peter's Church, 54th St. and Lexington Ave., at 8. \$8.

ANDY STATMAN, clarinetist-mandolinist and his Klezmer Orchestra will interpret Klezmer. Top of the Village Gate, Bleecker St. and Thompson St. (420-1150), at 7:30. \$8, \$10.

LISE FRIEDMAN, guitarist. JASA Green Auditorium, 40 W. 68th St., at 1. Free.

CLAUDIA DUMSCHAT, organist. Works by Messiaen and Bach. St. Paul's Chapel, Columbia University, Broadway at 116th St., at noon. Free.

COMPOSER'S SHOWCASE—See 3/23.

IK-HWAN BAE, violinist/**SHIGEO NERIKI**, pianist/**FRED SHERRY**, cellist. Bach's Partita III in a minor for Piano; Mozart's Piano Trio in B-flat major; Mendelssohn's Piano Trio in c minor, Op. 66. Bargemusic Ltd., Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. \$12.

ARTZI KIBBUTZ CHOIR—Gould Memorial Library Auditorium, Bronx Community College, University Ave. at W. 181st St., at 12:30. Free.

SENIOR CONCERT ORCHESTRA, Larry Newland director. Light classics and popular music. Klitgord Center Auditorium, New York City Technical College, 285 Jay St., Brooklyn, at 2:30. Free.

JULIUS GROSSMAN ORCHESTRA, Julius Grossman conductor. North Flushing Senior Center, 141-02 32nd Avenue, Queens, at 1. Free.

Friday, March 25

CINCINNATI SYMPHONY ORCHESTRA, Jesus Lopez-Cobos conductor. Mezzo-soprano Marilyn Horne, tenor Gary Lakes. Schubert's *Fragment in D Major*; Mahler's *Das Lied von der Erde*. Carnegie Hall at 8. \$12.50-\$23.

JOHN SHIRLEY-QUIRK, bass-baritone/**SARA WATKINS**, oboist. American duo-recital debut. Works by Bach, Ravel, Poulenc, Poldowski, Rachmaninoff, Tchaikovsky, David Blake's *Heine Songs* (world premiere). Weill Recital Hall at 8. \$12.

NEW YORK PHILHARMONIC—See 3/24. Today at 2.

BELLA DAVIDOVICH, pianist/**DMITRY SITKOVETSKY**, violinist. Brahms Sonatas No. 1 in G major, Op. 78; No. 2 in A major, Op. 100; No. 3 in D minor, Op. 108. Metropolitan Museum at 8. \$12.

AMOR ARTIS CHORALE-BAROQUE ORCHESTRA—Soprano Anne Tedards, tenor Daniel Pincus, organist Ray Pellerin, harpsichordist Edward Brewer. Carissimi's *Jephthe*; Monteverdi's *Vespers* of 1610. Church of St. Jean Baptiste, Lexington Ave. at 76th St. (772-9408), at 8. \$20.

FRIDAY EVENING MUSICALES—Works by Chopin, Wren, Handel. Wellington Hotel, Laurelton Room, 7th Ave. at 55th St., at 7:30. Contribution.

MUSIC & DANCE

CELEBRATION OF WOMEN COMPOSERS—St. Peter's Lutheran Church, 619 Lexington Ave. at 54th St., at 6. \$6.

QUINTET OF THE AMERICAS—Bassoonist Edwin Alexander, flutist Barrett Cobb, hornist Barbara Oldham, clarinetist Joseph Stone, oboist Matthew Sullivan. Americas Society, 680 Park Ave. at 68th St. (249-8950), at 8. \$10.

QUARTETS AND COMBOS—Jazz composers Rick Stone and Alan Shapiro perform original works for jazz septets. Schimmel Center for the Arts, 1 Pace Plaza, at 7:30. \$5.

JUDY MEISLMAN/ROBBIE WEDEEN—Folk music. Centerfold Coffeehouse, 263 W. 86th St., at 8. \$4.

DISCOVERIES CONCERT—Deborah Banks, Amy Begal, Helen Castillo, Faith Edington, Mercy Monet, Katy O'Connor, Simone Salomon, Zakkiyah Zai'mah. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. \$10.

JUILLIARD STUDENT CONCERT—Chamber music. Alice Tully Hall at 8. Free.

DAVID FIRST—Roulette, 228 W. Broadway (219-8242), at 9. \$5.

CISSY HOUSTON—Church of St. Ann's, Montague and Clinton Sts., Brooklyn (718-875-9710), at 7:45. \$8.

BARGE MUSIC—Special Quartet Series. Violinists Ik-Hwan Bae, Eriko Sato, violist Paul Neubauer, cellist Fred Sherry. Beethoven's String Quartet in c minor, Op. 18; Schumann's String Quartet in A major, Op. 41. Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. \$12.

Saturday, March 26

NEW YORK PHILHARMONIC—See 3/24.

CINCINNATI POPS, Erich Kunzel conductor; pianist William Tritt, U.S. Air Force Band Brass Ensemble. John Williams 1984 *Olympic Fanfare*; Jaromir Weinberger's Polka and Fugue from *Schwanda*, *Der Dudelsackpfeifer*; Gershwin's *Rhapsody in Blue*; a Straussfest, with works by Eduard, Johann and Josef Strauss, and more. Carnegie Hall at 8. \$12.50-\$18.

NEW YORK CHAMBER SYMPHONY, Heinz Holliger guest conductor, oboist. Violinist Syoko, Barbara Long, cellist Andre Emelianoff, oboist Randall Ellis. Works by Zelenka, Vivaldi, Marcello. 92nd St. Y at 8. \$12.50-\$18.50

DA VINCI PLAYERS, Herbert Feldman conductor. All Mozart program with introduction by Mozart and fugues by W.F. Bach and J.S. Bach. Weill Recital Hall at 8:30. \$8.

CALLIOPE—Music of the Renaissance and Middle Ages. Merkin Concert Hall at 8. \$8, \$10.

CHRISTOPHER PARKENING, classical guitarist. Albeniz' Sonata in D major; Sanz' *Suite Espanola*; Bach's *Jesu, Joy of Man's Desiring*; Torroba's *Suite Castillos de Espana*, among others. Metropolitan Museum at 8. \$9.

GRANDE BANDE—The *Revolutionary Symphony in the 18th Century*. Haydn's Sinfonia Lamentatione in D minor, Sinfonia in F major; Stamitz' Sinfonia a 8 in Eb Major, Op. 4; Bach's Sinfonie in F major; Sammartini's Sinfonia in G major. Alice Tully Hall at 8. \$14, \$17.

ALL-MOZART CONCERT—The Little Orchestra/Metropolitan Singers/The Greek Choral Society. Cathedral of the Holy Trinity, 319 E. 74th St. (704-2100), at 8. \$15-\$30.

ROY EATON, pianist/**NEW YORK SYMPHONIC ARTS ENSEMBLE**, Roger Mahadeen conductor. Chopin's Piano Concerto No. 2, Op. 21; Borodin's Overture to *Prince Igor*; Wagner's Overture to *The Flying Dutchman*; Tchaikovsky's *Romeo and Juliet* Fantasy. Julia Richmond High School, 317 E. 67th St. (818-1400), at 2. \$10.

PEABO BRYSON/REGINA BELLE—Beacon Theatre, 74th St. and Broadway (496-7070), at 8. \$20.

BACH TO THE FUTURE—Electro-acoustic sounds blended with the music of J.S. Bach. Original songs by Mieczyslaw Litwinsky. New York Open Center, 83 Spring Street (219-2527), at 7:30 and 9:30. \$9.

KLEZMER CONCERT—Music of celebration of Eastern European Jews. The Educational Alliance, 197 E. Broadway at Jefferson St. (475-4595), at 8. \$8.

ADRIENNE TORF, keyboard artist/composer. St. Peter's Church, 619 Lexington Ave., at 8:30. \$10, \$12.

TEN CENTS A DANCE—Big Band music of the '30's and '40's. Julie Kurnitz/Gay Men's Chorus. New York

Penta Hotel, Seventh Ave. at 33rd St. (691-7590), at 8. \$10-\$40.

YOUNG ARTISTS IN CONCERT—Lincoln Center Library at 2:30. Free.

DARVISH—Music from Iran. Symphony Space at 8. \$12.50-\$20.

JOHN STUBBLEFIELD, tenor saxophonist. A celebration of Coleman Hawkins. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. \$10.

NAT KING COLE TRIBUTE—Pianist-vocalist Roy Bailey, pianist David Braham, drummer Paula Hampton, guitarist Mark Elk. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ANTON DEL FORNO, classical guitarist. Fort Washington branch library, 535 W. 179th St., at 2:30. Free.

LISE FRIEDMAN, classical guitarist. St. Agnes branch library, 444 Amsterdam Ave., at 2:30. Free.

CHARLES GAYLE—tenor saxophonist. Roulette, 228 W. Broadway (219-8249), at 9. \$5.

PAUL MOTIAN TRIO—Jazz. Cathedral of St. John the Divine, 1047 Amsterdam Ave., at 8. Free.

JEFFREY MOORE, pianist. Faculty recital. Mannes College of Music, 150 W. 85th St., at 8. Free.

GRAMERCY WIND QUINTET—American music. Nicholas Roerich Museum, 319 W. 107th St., at 8. Free.

KATHLEEN BATTLE, soprano; pianist Martin Katz. Handel's *Rejoice Greatly*; Debussy's *Ariettes oubliées*; Juliette's Waltz from Gounod's *Romeo et Juliette*; works by Copland, Britten, Ives. Colden Center for Performing Arts, Queens College, Long Island Expressway, exit 23, Queens (718-793-8080), at 8:30. \$14-\$17.

FRANCIS HEILBUT, pianist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. \$1.

KAYE BALLARD/NEW ARTIE SHAW ORCHESTRA—Comedy and Big Band Swing. Brooklyn College, Campus and Hillel Roads, Brooklyn (718-434-1900), at 8. \$15.

JOAN CAPRA, violinist. A day of information and concerts on *Violin Music by 17th and 18th Century Women Composers*. Brooklyn College Center for Performing Arts, Campus and Hillel Roads, Brooklyn (718-434-1900), at 10 a.m. \$25.

CISSY HOUSTON—See 3/25.

IAN HOBSON, pianist. Works of Clementi, Beethoven, Ravel, Rachmaninov. Snug Harbor Cultural Center, 1000 Richmond Terrace, Staten Island (718-448-2500), at 8. \$9.

CATHAL HAYDEN/BRIAN MC GRATH—Irish music with fiddle and banjo. At the Eagle, 355 W. 14th St. (581-7773), at 9 and 10:30. \$5.

Sunday, March 27

DIETRICH FISCHER-DIESKAU, baritone, with pianist Hartmut Hoell. Hugo Wolf's Moerike lieder. Carnegie Hall at 4. \$17-\$37.50.

GIDON KREMER, violinist/**MARTHA ARGERICH**, pianist. Beethoven's Sonata No. 2 in A Major, Op. 12; Bartok's Sonata No. 1; Schumann's Sonata No. 2 in D minor, Op. 121. Carnegie Hall at 8. \$20, \$22.50.

CARMELA BUCCERI ALTAMURA, soprano. *Bel Canto and Its Development*. Confalonieri's *Dolce Vergine Maria*; two works by Montsalvatge's *Canciones Negras*; Mozart, Nin, Verdi. Weill Recital Hall at 2. \$15.

DAVID EGGAR, cellist, with pianist Richard Bishop. New York debut. Frescobaldi's *Tocatta*; Eggar's *Harmonie du Soir*; *Rhapsodie pour Violoncelle et Piano*; Debussy's Sonata; Crumb's Sonata for Solo Violoncello; Brahms' Sonata in F Major, Op. 99. Weill Recital Hall at 5:30. \$6, \$9.

TANYA STAMBUK, pianist. New York debut. Beethoven's Sonata in E flat, Op. 27; Chopin's Nocturne in F sharp minor, Op. 48; Schumann's *Fantasiestucke*, Op. 12; Prokofiev's Sonata No. 2 in D minor, Op. 14. Alice Tully Hall at 8. \$8, \$10.

AN DIE MUSIK—Haydn's Quintet in G for oboe, violin, viola, cello and piano; Brahms' Piano Quartet in C minor; Bruce Adolph's Quartet for oboe, violin, viola and cello; Beethoven's Piano Quartet in C. Merkin Concert Hall at 4. \$6.

IAN HOBSON, pianist. The Romance Period. Potter's *The Enigma*; Weber's Andante in C sharp minor; Bennett's *Three Romances*, Op. 14, Sonata, *Die Jungfrau von Orleans*; Moscheles' *Romance et Tarantelle Brillante*, Op. 101; Wesley's March and Rondo; Best's *Grand Mouve-*

ment de Danse; Chipp's *Pieces from Twilight Fancies*. Merkin Concert Hall at 8. \$12.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest pianist Nelson Freire; violinist James Buswell, violist Walter Trampler, violoncellist Leslie Parnas, flutist Paula Robison. Chopin's Sonata for Cello and Piano in G minor, Op. 65; Mendelssohn's Trio for Violin, Cello and Piano No. 2 in C minor, Op. 66; Beethoven's *Serenade in D Major for Flute, Violin and Viola*. Alice Tully Hall at 5. Sold out.

CABARET UNDER EGIDA—Polish Cabaret. Town Hall at 2:30. \$15, \$20.

LIONEL HAMPTON, vibrapharist. Black tie fund-raiser for the Mariners' Temple Baptist Church. Mariners' Baptist Church, 3 Henry St. (233-0423), at 6. \$25.

CRAIG HARRIS, trombonist. Roulette, 228 W. Broadway (219-8242), at 9. \$5.

TEN CENTS A DANCE—See 3/26. Today at 7.

VOICES—3 *For The Road*. Pianist David Leonhardt, bassist Don Gladstone, drummer Darryl Pellegrini. Jazz Center of New York, 380 Lafayette St. (505-5660), at 6. \$8, \$10.

AMOR ARTIS CHORALE/GRAYSON HIRST, tenor. *Schutz St. Matthew Passion*, Lenten motets by Victoria. Church of the Holy Trinity, 316 E. 88th St. (289-4100), at 5. \$7.

CANTATAS OF PENITENCE AND PASSION, Paul Halley conductor; Cathedral Singers, 10-member chamber orchestra. Bach's *Himmelskonig Sei Willkommen*, *Aus Der Tiefe Rufe Ich, Herr, Zu Dir*; *Jesu Meine Freude* motet. Cathedral of St. John the Divine, 1047 Amsterdam Ave. at 112th St., at 3:30. \$8.

ST. JOHN PASSION, Frederick Grimes conductor. The complete Bach Passion in German. Holy Trinity Lutheran Church, Central Park West at 65th St. (877-6815), at 5. Donation.

ST. LUKE PASSION, Tom Pniewski conductor. First New York public performance of Bach's Passion. Gustavus Adolphus Lutheran Church, 155 E. 22nd St., at 3. \$5.

ST. ANDREW CHORALE AND ORCHESTRA, John Weaver conductor. G. F. Handel's *Messiah*. Madison Avenue Presbyterian Church, Madison Ave. at 73rd St., at 4. \$5.

ST. JOHN PASSION, James Litton conductor. St. Bartholomew's Church, Park Ave. at 51st St., at 3. \$5.

CONCERT OF OF SPIRITUALS—Leslie McEwen, Lavada Harrison, Yvonne Hatchett, David Hudson. St. Augustine's Episcopal Church, 292 Henry St., at 4. Free.

ESTER LAMNECK, clarinetist/**EUGENE FEIGIN**, pianist. Celebration of composers born in March. Devienne's *Deuxieme Sonate*; Jeanjean's *Andantino*; Debussy's *Premiere Rhapsodie*; Sain-Saens' *Sonate Op. 167*; Messager's *Solo de Concours*. Place des Antiquaires, 125 E. 57th St. (758-2900), at 2:30. Free.

ALICIA CHAPMAN, oboist/**COLETTE VALENTINE**, pianist; baritone Peter McLaughlin, flutist Antonio Oliari, The Lenox Chamber Ensemble. Goossens' *Pastorale et Arlequinade* for Flute, Oboe, and Piano; Britten's *Six Metamorphosis after Ovid*, Op. 49; Hindemith's Sonata for Oboe and Piano; Andriessen's Ballade for Oboe and Piano; Bach's Cantata Nr. 82. St. Peter's Church, Lexington Ave. at 54th St., at 2:30. Free.

MICHAEL LOGAN, acoustic bass/**THURMAN BARKER**, drummer. St. Peter's Church, 619 Lexington Ave. at 54th St., at 5. Free.

NORMA JEAN TAYLOR—Jazz. St. Peter's Church, 619 Lexington Ave. at 54th St., at 7. Donation.

TRIBUTE TO BELA BARTOK—Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

ALAN MASON, pianist. Lincoln Center Library at 2:30. Free.

BRONX ARTS ENSEMBLE CHAMBER MUSIC, Stephen Somary conductor; Robert Sherman narrator. Somary's *Serenade for Piano and Winds* (N.Y. Premiere); Stravinsky's *L'Histoire du Soldat*; Beethoven's Septet, Op. 20. Riverdale YM-YWHA, 5625 Arlington Ave. (549-1899), at 2. \$5, \$8.

AEOLIAN CHAMBER PLAYERS—Works by Mozart, Beethoven, Schumann, Brahms, Faure. Lehman College, Bedford Park and Boulevard West, Bronx (960-8833), at 3. Free.

CHIYOKO NISHIOKA, pianist. Brooklyn Museum, 200 Eastern Pkwy. (718-783-3077), at noon. Museum donation.

ROBIN CONNELL/FOCAL POINT/RENEE MANNING—*March with the Women*, a tribute to women performing

DANCE

Merce Cunningham Dance Company

JOYCE THEATER—Through 3/27. Tickets, \$25. 3/22, 23, 24 at 8: *Doubles, Eleven, Grange Eve.* 3/25 at 8; 3/26 at 2 and 8; 3/27 at 2: *RainForest, Fabrications, Carousel.*

Lar Lubovitch Dance Company

CITY CENTER—Through 3/27. Tickets, \$15-\$35. Guest artists are Solisti New York Chamber Orchestra, Ransom Wilson conductor. 3/22, 23, 24 at 8: *Cavalcade, Of My Soul, A Brahms Symphony.* 3/25 at 8; 3/27 at 3: *North Star, Concerto Six Twenty-Two, A Brahms Symphony.* 3/26 at 2 and 8: *Musette, Of My Soul, Concerto Six Twenty-Two.*

Cisne Negro Grupo de Danca do Brasil

CITY CENTER—3/29-4/3. \$20-\$40. Guest artists: Fernando Bujones, Yoko Morishita. 3/29 at 7:30 (\$20-\$60), 4/1 at 8, 4/2 at 2, 4/3 at 3: *Elgar, Esmeralda Pas de Deux, Bailantes* (world premiere), *Romeo and Juliet Pas de Deux, Huis Clos, Encosta Pravesida.* 3/30, 4/3 at 7:30; 3/31, 4/2 at 8: *Tango, Pas de deux, Destiny, Danses Grecques, Keep Going—De Les a Les* (world premiere), *Pas de deux, Encosta Pravesida.*

Other

ANDREA DEL CONTE/AMERICAN SPANISH DANCE THEATRE—Program includes premiere of Luis Montero's *El Amor Brujo*. Triplex Theater, 199 Chamber St. (877-3399). 3/24, 25, 26 at 8; 3/27 at 3. \$15.

BABA DANCERS—Choreographer Hikari Baba, with composer Genji Ito and designer Jun Maeda, in *Images*, a solo evening of modern dance, lighting by Noboru Yamashita. "New" Mulberry Street Theater, 70 Mulberry St. (349-0126). 3/25, 26, 27 at 8. \$7.

BROOKLYN DANCE THEATER—Works by guest artists Darrell Barnett and Saeko Ichinohe, and by June Lewis and students. Brooklyn College Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900). 3/25, 26 at 8; 3/27 at 2. \$5.

CHRIS BURNSIDE/MICKY McLAUGHLIN—Three works by each, including new work. Danspace Project, St. Mark's Church, Second Ave. and 10th St. (674-8112). 3/25, 26, 27 at 8:30. \$6.

DOUGLAS DUNN AND DANCERS—Premiere of *Matches*, by Dunn. The Kitchen, 512 W. 19th St. (255-5793). 3/24-27 at 8:30. \$8.

FOOTPATH DANCE COMPANY—Modern-dance group, nine members, from Cleveland (N.Y. debut); Alice Rubinstein artistic director. Theater of the Riverside Church, 120th St. and the Drive (924-0077). 3/24, 25, 26 at 8. \$8.

HARRY—Dance and other works by Senta Driver. Emanu-El Midtown Y, 344 E. 14th St. (673-2207). 3/26 at 8; 3/27 at 3 and 8. \$8.

JUILLIARD DANCE ENSEMBLE—With the Juilliard Symphony. A celebration of choreographers MacMillan (*Concerto*, first movement), Sokolow (*Dreams*), Balanchine (*Serenade*, first movement), Feld (*Over the Pavement*), and Nahat (*In Concert*). Juilliard Theater, 144 W. 66th St. (874-7515). 3/25, 26, 28 at 8; 3/27 at 3. \$10.

KINEMATIC—World premiere of *Broken Hill*, based on Grimm's "The Shoes That Were Danced to Pieces." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/24, 25, 26 at 8; 3/27 at 3. \$10.

MARY ELLEN STROM—This Statement Is False (*The Liar's Paradox*), a new work, with visual artist Candy Jernigan, music by Pierce Turner. The 11 O'Clock New(s), DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/25, 26, 4/1, 2 at 11 p.m. \$8.

PIERROT & PIROUETTE—Dance-theater piece with Mark Stolzenberg and Christine DiMario, directed by Jason Rosenfield. Martin Luther King High School Auditorium, Amsterdam Ave. and W. 64th St. (222-0199). 3/3/21-24 at 8. \$5-\$15.

THE TAMBURITZANS—Folk-dance group from Duquesne University. East European dance. Kingsborough Community College, 2001 Oriental Blvd., Brooklyn (718-934-5596). 3/26 at 8. \$15, \$16.

artists. Prospect Park Picnic House, P.P.W. and 3rd St. (718-788-0055), at 3. \$5.

IK-HWAN BAE, violinist/**SHIGEO NERIKI**, pianist/**FRED SHERRY**, cellist—See 3/24.

THE CONSERVATORY ORCHESTRA, Dorothy Klotzman conductor. Works by Epstein, Gade, Goldmark. Brooklyn College Whitman Hall, Flatbush and Nostrand Aves., Brooklyn (718-434-1900). \$5.

SALUTE TO ISRAEL—The Feinbergs. YM-WHA, 45-35 Kissena Blvd., Flushing, Queens (718-461-3030), at 2. \$2.50, \$3.50.

Monday, March 28

MUSICIANS FROM MARLBORO—Chamber music. Violinists Todd Phillips, Pamela Frank, violinists Steven Tenenbom, Toby Hoffman, cellist Melissa Meell. Mozart's Quintet in B Major; Webern's *Fünf Satze für Streichquartett*, Op. 5; Mendelssohn's Quintet in B Major, Op. 87. Alice Tully Hall, at 8. \$11-\$14.

YOUTH MUSIC DEBUT SERIES—Boardman High School Symphonic Band of Ohio, Thomas A. Groth conductor; Rocky Mount Senior High School Concert Band of North Carolina, John C. Sykes, Jr. conductor; Wheat Ridge High School Symphony Winds of Colorado, Terry O. McEwen conductor. Works by Schuman, Wagner, Strauss, Granger, Respighi. Carnegie Hall at 7:30. \$7-\$16.

CHRISTOPHER BERG, guitarist. Milano's *Ricercar*; Bach's *Lute Suite No. 2*; Teubér's *Two Pieces, Serenade and Toccata*; Regondi's *Introduction and Caprice*, Op. 23; Koshkin's *Andante quasi Passacaglia e Toccata*; Pearson's *Tusitala* (first performance), Ponce's *Sonata Romantica*. Merkin Concert Hall at 8. \$5, \$8.

RALPH MARKHAM/KENNETH BROADWAY, pianists. New York debut. Chopin's *Rondo in C Major for Two Pianos*, Op. 73; Schubert's *Fantasia in F minor*, Op. 103; Lutasowski's *Variations on a Theme by Paganini*; Louie's *Afterimages* (N.Y. premiere); Stravinsky's *Three Scenes from Petrouchka*; Mozart/Liszt's *Reminiscences de Don Juan*. Town Hall at 8. \$10.

JAMES LEVINE/KEN NODA, pianists. Schubert's *Fantasia in F minor*; Sonata in C major. Metropolitan Museum at 8. \$17.

URBAN MEDITATIONS—Fantasy for Chinese Flutes and Tape; *Red Cloud Passing*; *Mute Muse*. The Middle Collegiate Church, Second Ave. at 7th St., at 8. \$8.

BERENICE LIPSON-GRUZEN, pianist. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle, at 12:30. Free.

TALISMAN—Holy week concert. Music of Cipriano de Rore; Senfi; motets. Trinity Church, Broadway at Wall St., at 12:45. Free.

LAUREL ANN MAURER, flutist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

Tuesday, March 29

NEW YORK PHILHARMONIC, Gennady Rozhdestvensky conductor; pianist Viktoria Postnikova. An evening of Russian music. Tchaikovsky's *The Nutcracker*; Act Two; Prokofiev's Piano Concerto No. 3, *Scythian Suite*. Avery Fisher Hall at 8. \$10-\$50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—See 3/27. Today at 7:30.

ANNIE FISCHER, pianist. Beethoven's Sonata in D Major, Op. 10; Schubert's Sonata in B flat Major; Brahms' Sonata No. 3 in F minor, Op. 5. Carnegie Hall at 8. \$9-\$15.

JUILLIARD STRING QUARTET—Mozart's String Quartet in D minor; Franck's String Quartet; Schuller's String Quartet No. 1. Juilliard Theater, 155 W. 65th St. (874-7515), at 8. \$5, \$8.

CLARION CONCERT, Newell Jenkins conductor; violinist Jaap Schroeder. Handel's Overture to *Ottone*; Bieber's *La Battaglia*, Tartini's Concerto in A Major for Violin; Galuppi's Sinfonia No. 6 in B flat Major; Zelenka's Concerto in G. Merkin Concert Hall, at 8. \$12.50.

LISE FRIEDMAN, classical guitarist. Special benefit for DIFFA. Works by O'Carolan, Albeniz, McKinnon, Bach, Villa-Lobos. Weill Recital Hall, at 8. \$25.

ALAN MARKS, pianist. Haydn's Sonata in A flat major; Schumann's Fantasy in C major, Op. 17; Mendelssohn's *Three Fantasies or Caprices*, Op. 16; Liszt's *Orage from Annees de Pelerinage*. 92nd St. Y, at 8. \$7.50, \$8.50.

WALTER THOMPSON BIG BAND, Frank London conduc-

tor. Evening of original music. Greenwich House, 27 Barrow St. (242-4770), at 8. \$6.

S.E.M. ENSEMBLE—Morton Feldman for Philip Guston. Paula Cooper Gallery, 155 Wooster St. (674-0766), at 9. \$8.

ARTO LINDSAY—Experimental music. Federal Hall, 26 Wall St., at 12:30. Free.

CHOIR OF TRINITY CHURCH—Holy Week Concert. Lenten music of Poulenc and Hampton. Trinity Church, Broadway at Wall St., at 1. Free.

FRANCES CALDWELL, pianist. Lincoln Center Library at 4. Free.

JAZZ PLUS—Slide Hampton, trombonist-composer-arranger. Long Island University, Triangle Theater, Flatbush Ave. at Dekalb Ave., Brooklyn (718-403-1051), at 4. Free.

JULIUS GROSSMAN ORCHESTRA, Julius Grossman conductor. Menorah Home for the Aged, 1516 Oriental Blvd., Brooklyn, at 2:30. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/16. Tickets, \$16-\$95. 3/21 at 8: Mussorgsky's *Khovanschina*, Conlon conducting; Haddon, Toczycka, Ochman, Popov, McIntyre, Haugland, Plishka. 3/22 at 8: Mozart's *Così fan tutte*, Levine conducting; Te Kanawa, Quittmeyer, Hong, Rendall, Hagegard, Feller. 3/23 at 7: Wagner's *Die Walküre*, Levine conducting; J. Meier, Hass, Gilmore, Hofmann, Adam, Macurdy. 3/24 at 8: Offenbach's *Les Contes d'Hoffmann*, Dutoit conducting; Dobish, R. Alexander, Dupuy, Ciesinski, Domingo, Estes, Laciura, Velis, Macurdy, Wray. 3/25 at 8: Berg's *Lulu*, Levine conducting; Malfitano, Troyanos, Ronald Hamilton (debut), McCauley, Mazura, Carlson. 3/26 at 1:30: *Khovanschina*; same as 3/21, except Gulyas for Popov (broadcast, WQXR). 3/26 at 8: *Così fan tutte*; Levine conducting; Te Kanawa, Montague, Upshaw, Ahlstedt, Schenayder, Cheek. 3/28 at 8: Offenbach's *Les Contes d'Hoffmann*, Dutoit conducting; Dobish, R. Alexander, Dupuy, Ciesinski, Domingo, Estes, Laciura, Velis, Macurdy, Wray.

Other

THE MAGIC FLUTE, by Mozart. New production by Richard Cerullo. Amato Opera, 319 Bowery (228-8200): 3/26, 4/8, 9, 16, 23 at 7:30; 3/27, 4/10, 17, 24 at 2:30. \$12. Seniors, children \$10.

CARMEN, by Bizet. A highlights concert, in costume. Manhattan Opera Association principals. Kings Bay YM-YWHA, 3495 Nostrand Ave., Brooklyn (718-648-7703). 3/27 at 3:30. \$6.50.

THE JUNIPER TREE, by Anna Dembska. A N.Y. premiere, performed by the composer, with harpist Carol Emanuel, flutist-saxophonist Tim Moran; directed and choreographed by Stephanie Skura. Henry Street Settlement Arts for Living Center, 466 Grand St. (924-0077). 3/25, 26, 27 at 8. \$8.

THE DESERT SONG, by Romberg. Light Opera of Manhattan, Playhouse 91, 316 E. 91st St. (831-2000). Through 4/10: Wed.-Sat. at 8; Wed. at 2, Sat. and Sun. at 3:30. \$17.50 Wed. and Thur.; \$20 weekends.

NEW YORK GRAND OPERA SINGERS—Concert of arias, duets, and quartets by Verdi, Donizetti, Puccini. Mark Goodson Theater, Department of Cultural Affairs, 2 Columbus Circle. 3/21 at noon. Free.

LA CORTE DE FARON—A zarzuela. Repertorio Espanol, Equitable Tower Auditorium, Seventh Ave. between 51st and 52nd Sts. (889-2850). 3/27 at 3. \$18.

LE PESCATRICI, by Hadyn. The first staged performance in America. Eighteenth St. Playhouse, 145 W. 18th St. (942-9189). 3/24, 25, 26, 27, 31; 4/1, 2, 3, 7, 8, 9, 10. Thurs.-Sat. at 7:30; Sun. 4. \$10.

VIVA VOCE—Selected arias, duets, trios, quartets from the operas of Verdi, Puccini, Mozart, Massenet, Saint-Saens, Bellini. Kundalini Yoga Ashram, 80 Fourth Ave. at E. 10th St. (472-1737). 3/25 at 8. \$10-\$25.

A LITTLE NIGHT MUSIC—Through 3/27. Opera Ensemble of New York, 45 E. 81st St. (288-1485), at 8. \$20.

THE MUSIC MAN—New York City Opera; see Theater, page 127.

RESTAURANT DIRECTORY

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KEY TO ABBREVIATIONS

B	Breakfast
Br	Brunch
L	Lunch
D	Dinner
S	Supper
(I)	Inexpensive—Mostly \$15 and under*
(M)	Moderate—Mostly \$15-\$35
(E)	Expensive—Mostly \$35 and over*
AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa
Formal:	Jacket and tie
Dress opt:	Jacket
Casual:	Come as you are

*Average cost for dinner per person ordered à la carte.

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Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpafello, cannelloni amalfitani. Open Tue.-Thu. noon-11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. (M) AE, DC, MC, V.

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Pk City. (432-3250). Casual. Italian/continental. Spcls: veal alla Bankers & Brokers, paglio e fino papalina, cassarola della casa. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-11, Sat. 5-midnight. Private parties. Closed Sun. (M) AE, DC.

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.-Fri. noon-3:30. Br Sat.-Sun. noon-4:30. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. (M) AE, CB, DC.

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17. (233-4900). Casual. American-Seafood. Spcls: lobster with cayenne and lime butter, smoked black cod and shellfish stew with olives and summer squash, peppered rib eye steak with tamarind chutney. Res. sug. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. Ent. (M) AE, CB, MC, V.

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.-Fri. noon-5. Br Sat.-Sun. 11 a.m.-3. D Mon.-Sat. 5-midnight, Sun. to 11. Private parties for 50. Ent. Thu.-Sat. (M) AE, DC, MC, V.

CUPPING ROOM CAFE—495 Broome St. (925-2898). Casual. American/Continental. Spcls: lambchops with honey mustard glaze, steamed Maine lobster,

prime rib au jus. Res. sug. B Mon.-Fri. 7:30 a.m.-11 a.m. L Mon.-Fri. 11 a.m.-5. Br Sat.-Sun. 8 a.m.-5. D Sun.-Mon. 6-midnight, Tue.-Sat. 6-1 a.m. (M) AE, CB, DC, MC, V.

FLUTIE'S PIER 17—89 South St. (693-0777). River Room: Casual. American. Spcls: prime steak, chops, seafood, 3-to-8-lb. lobsters. Res. sug. L Mon.-Fri. 11:30 a.m.-5. Buffet Br Sat. 11 a.m.-4, Sun. to 9. D daily 5-11. Private parties for 10-400. (M) Oyster Bar: Spcls: raw bar, chowders, sandwiches. Open daily for L and D 11 a.m.-10. (I) AE, CB, DC, MC, V.

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: scampi Giorgio, fettuccine Gianni, garlic bread with gorgonzola, tirami su. Res. sug. Open for L and D Sun.-Thu. 11:30-midnight, Fri.-Sat. to 1 a.m. Private parties for 100. (M) AE, CB, DC, MC, V.

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Tue.-Thu. 6-midnight, Fri.-Sat. to 1 a.m. Pre-theatre D Tue.-Fri. 6-8. Br Sun. 11:30-8:30. Ent. Closed Mon. (M) AE, CB, DC, MC, V.

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International (938-9100). Casual. Regional American. Res. nec. B Mon.-Fri. 6:30 a.m.-11:30 a.m., Sat.-Sun. from 7:30 a.m. L Mon.-Fri. 11:30 a.m.-3:30, Sat. noon-3:30. Br Sun. 11 a.m.-3. D Sun.-Thu. 5-11:30, Fri.-Sat. 6-10:30. (M) AE, CB, DC, MC, V.

HARBOUR LIGHTS—Pier 17, South St. Seaport (227-2800). Casual. Continental. Spcls: rack of lamb with fresh mint bernaïse sauce, broiled filet mignon with bordelaise sauce, swordfish medallions saute piccata. Res. sug. L Mon.-Fri. 11:30-4. Br Sat.-Sun. 11-4. D daily 4-midnight. Pianist Tue.-Sat. Private parties for 150. (M-E) AE, CB, DC, MC, V.

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, fish and chips. Open Mon.-Fri. 8 a.m.-9, Sat.-Sun. noon-7. (I) No credit cards.

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, Maine lobster, bay scallop and shrimp pot-pie. Res. sug. L daily 11:30 a.m.-5. D Sun.-Thu. 5-11:30, Fri.-Sat. to midnight. (M) Oyster Bar: Spcls: oysters, chowder. Open for L and D daily noon-11. (I) AE, CB, DC, MC, V.

MANHATTAN BREWERY—40-42 Thompson St., at Broome St. (219-9250). Tap Room: Casual. Pub serving beer brewed on premises. Spcls: shepherds pie, Irish lamb stew, oysters. Open daily 11:30 a.m.-midnight. (I) Ocean Grill: Casual. Seafood. Spcls: Piccadilly fish and chips, Jamaican-style swordfish steak, cold seafood feast. Res. sug. Open daily 11:30 a.m.-midnight. (I-M) AE, MC, V.

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Fri. 5-10. Barroom: 11:30 a.m.-11. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

NEW DEAL—152 Spring St. (431-3663). Casual. American. Spcls: veal with morels, sole with ginger and lobster, blackened rib eye steak. Res. sug. L Tue.-Fri. 11:30 a.m.-3:30. Br Sat.-Sun. 11:30 a.m.-3:30. D Sun.-Thu. 5-10:30, Fri.-Sat. to 11:30. Private parties for 100. Pianist nightly. (M) AE, CB, DC, MC, V.

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5:30-11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. (M) AE, CB, DC, MC, V.

ROSEMARIE'S—145 Duane St., bet. W. Broadway and Church St. (285-2610). Casual. Italian. Spcls: tagliatelle with beet sauce, seafood ravioli, veal medallions with masala. Res. sug. L Mon.-Fri. noon-3. D Mon.-Wed. 5:30-10:30, Thu.-Sat. 5:30-11. Closed Sun. (M) AE, CB, DC, MC, V.

SGARLATO'S CAFE—Pier 17, South Street Seaport, Promenade Level. (619-5226). Casual. Continental. Spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.-Sat. 11-4. Br Sun. 11-3. D Sun.-Thu. 4-11, Fri.-Sat. to 1 a.m. (M) AE, DC, MC, V.

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.-Fri. 5-1 a.m. Sat. 11:30 a.m.-3 a.m., Sun. 11:30 a.m.-11. (I-M) AE, CB, DC, MC, V.

SOUEN—210 Sixth Ave., at Prince St. (807-7421). Casual. Japanese-style macrobiotic. Spcls: fish, tempura, Seitan, brown rice, tofu pie. Open Mon.-Sat. noon-11, Sun. to 10. Also 2444 Broadway, bet. 90th-91st Sts. (787-1110). (I) AE.

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.-Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. (E) AE, MC, V.

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.-Wed. 11:30 a.m.-11, Thu.-Sat. to midnight. Br Sat.-Sun. 11:30 a.m.-4:30. (I) AE, MC, V.

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Greenwich Village

BAR LUI—625 Broadway, bet. Bleecker and Houston Sts. (473-8787). Casual. Italian. Spcls: angel hair with wood grilled calamari, rigatoni with salmon and virgin olive oil, chicken arrosto, pizza. Res. sug. L daily noon-5. D Sun.-Thu. 5-1 a.m., Fri.-Sat. to 3 a.m. (I-M) AE, MC, V.

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6-midnight. Br Sat.-Sun. noon-3:30. (M) AE, MC, V.

CARAMBA II—684 Broadway, at 3rd St. (420-9817). Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

EL CHARRO—4 Charles St., bet. 10th and 11th Sts. (242-9547). Casual. Spanish/Mexican. Spcls: fresh

fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.-Thu. 11:30 a.m.-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight. (M)

AE, CB, DC, MC, V.

EL COYOTE—774 Broadway, bet. 9th-10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30 a.m.-3. D Sun.-Thu. 3-11:30, Fri.-Sat. to midnight. (I)

AE, MC, V.

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with eggplant caviar, seafood salad, melon gratiné with strawberries and port. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-11, Fri. to 11:30, Sat. 5:30-11:30, Sun. 5-10. (M)

AE, CB, DC, MC, V.

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I)

AE, CB, DC, MC, V.

IL MULINO—84 W. 3rd St. (673-3783). Jacket required. Northern Italian. Spcls: lobster Mulino, veal chop with sage, salmon with porcini mushrooms and balsamic vinegar, beef Romana. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Closed Sun. (E)

AE.

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.-Sat. 6-11:30, Sun. 5-10. Private parties for 35-40. (M)

AE, CB, DC, MC, V.

MARRAKESH WEST—149 Bleecker St. (777-8911). Casual. Kosher Moroccan. Spcls: couscous, pastilla, cigars, merguez. Res. sug. D Mon.-Thu. 5-midnight, Fri.-Sat. to 2 a.m., Sun. 1-midnight. Ent. Fri.-Sat. eves. (M)

AE, MC, V.

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonarra, gnocchi al pesto, veal cardinale, chicken alla Valdostana, veal alla Marchello. Res. sug. L and D Tue.-Thu. noon-11, Fri.-Sat. to 11:30, Sun. 1-11. Closed Mon. (M)

AE, MC, V.

MINETTA TAVERN—113 Macdougall St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon-3. D daily 3-midnight. (I-M)

AE, CD, DC, MC, V.

MITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgah tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.-Sun. 11 a.m.-3:30. D daily 4:30-midnight. Private parties. Complete D. Also Mitali, 334 E. 6th St. (533-2508). (I)

AE, MC, V.

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.-Sun 11 a.m.-4. D daily 5-midnight. 2 hr. free D parking. Ent. nightly from 9. (M)

AE, CB, DC, MC, V.

SABOR—20 Cornelia St. (243-9579). Casual. Cuban. Spcls: whole red snapper in green sauce, roast suckling pig (to order), Cuban pot roast. Res. sug. D Sun.-Thu. 6-11, Fri.-Sat. to midnight. (M)

AE, MC, V.

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.-Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. (I-M)

AE, DC, V.

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed red snapper with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.-Fri. noon-3:30. Br Sat.-Sun. noon-5. D daily 5:30-midnight. Harpist nightly. (M)

AE, DC, MC, V.

VILLA MOSCONI—69 Macdougall St. (673-0390; 473-9804). Casual. Italian. Spcls: homemade spinach pasta, zuppa di pesce, costoletta Milanese, pollo Mosconi. Res. sug. Open Mon.-Fri. noon-11, Sat. from 1. Closed Sun. (I-M)

AE, DC, V.

YE WAVERLY INN—16 Bank St. at Waverly Pl. (929-4377). Casual. American. Spcls: southern fried chicken, barbecued ribs, chicken pot pie. Res. sug. L Mon.-Fri. 11:45-2. D Mon.-Thu. 5:15-10, Fri.-Sat. to 11, Sun. 4:30-9. Br Sun. 11:30-3. Pre-theatre D Mon.-Thu. 5:15-6:30. Private parties for 50. (I-M)

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14th-42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.-Fri. noon-5. D Mon.-Fri. 5-11, Sat. to 11:30, Sun. 4:30-9. Br Sun. noon-4. (M) AE, CB, DC, MC, V.

CANASTEL'S—229 Park Ave. So., at 19th St. (677-9622). Casual. Northern Italian. Spcls: cappellini alla trevisana, scampi alla Andrea, red snapper del golfo. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-midnight, Fri.-Sat. to 1 a.m., Sun. 3-11. Jazz Sun. 6-10. (M) AE, DC, MC, V.

COURTYARD CAFE—Doral Court Hotel, 130 E. 39th St. (779-0739). Casual. American. Spcls: grilled fillet of beef with dark beer sauce, smoked duck ravioli with sweet red onion, sauteed Texas goat cheese with fresh corn. Res. sug. B daily 6:30 a.m.-11 a.m. L daily 11:30 a.m.-3. D daily 5:30-10:30. Private parties for 6-70. (M) AE, CB, DC, MC, V.

DOLCI ON PARK CAFE—12 Park Ave., bet. 34th and 35th Sts. (686-4331). Casual. Italian. Spcls: chicken aurora, trout al pesto, salmon Park Avenue. Res. nec. L Mon.-Fri. 11 a.m.-3. Br Sat.-Sun. 11 a.m.-5. D daily 5-11. (M) AE.

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: wild mushrooms roasted with thyme and whole garlic cloves, ravioli of lobster with essence of lobster and cream, red snapper fillet blackened with Yucatan seasonings. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. (M) AE, CB, DC, MC, V.

FRANK'S TRATTORIA—371 First Ave., bet. 21st and 22nd Sts. (677-2991). Casual. Italian. Spcls: ravioli fungi, angel hair with shrimp sauce, paglia fino papolina. No res. L daily 11 a.m.-3. D daily 4-11. (I) No credit cards.

FRIEND OF A FARMER—77 Irving Pl., bet. 18th and 19th Sts. (477-2188). Casual. American. Spcls: chicken breast stuffed with apple and cheddar in honey raisin sauce, buckwheat pancakes, sandwiches with homemade honeywheat bread. No res. L Tue.-Fri. 11:30-4:30. D Tue.-Sat. 5:30-10. Br Sat.-Sun. 10-3:30. Closed Mon. (I-M) No credit cards.

HOME ON THE RANGE—135 Third Ave., bet. 14th-15th St. (995-2933). Casual. Southwest American. Spcls: fajitas, barbecued ribs and chicken, steaks, grilled seafood, camerones rellenos. Res. sug. Br Sat.-Sun. 11:30-3:30. D Mon.-Tue. 5-11, Wed.-Thu. to midnight, Fri.-Sat. to 12:30 a.m., Sun. 4-10. Bar til 1 a.m., Fri.-Sat. til 2:30 a.m. (M) AE, CB, DC, MC, V.

HUBERT'S—102 E. 22nd St. (673-3711). Jacket required. American. Spcls: country captain chicken, pan blackened salmon, rack of lamb with goat cheese lasagna. Res. nec. D only Mon.-Sat. 6-10. Closed Sun. (E) AE, MC, V.

HUNAN BALCONY EAST—386 Third Ave., bet. 27th-28th Sts. (725-1122). Casual. Hunan. Spcls: jangsize chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m. (I) AE, MC, V.

IBIZA—369 Lexington Ave., at 41st St. (953-0342). Casual. Spanish/Continental. Spcls: twin 1 1/4 lb. lobsters, 2 1/4 lb. lobster, 3 1/4 lb. lobster. Res. sug. Open daily 11:30 a.m.-10:30. (M) AE, CB, DC, MC, V.

INDIAN OVEN II—913 Broadway, bet. 20th-21st Sts. (460-5744). Casual. Indian. Spcls: chicken chat, whole steamed fish in chutney, tikka makhni, tandoori vegetables, handi biryani. Res. nec. L daily noon-3. Br Sat.-Sun. noon-3:30. D Sun.-Thu. 5:30-11, Fri.-Sat. to midnight. Private parties for 25-30. Music Wed. and Sat. (M) AE, CB, DC, MC, V.

ISLAND GRILL—40 E. 20th St. (529-3366). Casual. American. Spcls: grilled mahi mahi, grilled yellow-fin tuna, rotisserie baked salmon. Res. sug. for L only. L Mon.-Fri. 11:45-3. D Mon.-Wed. 5:30-11, Thu.-Sat. to midnight. Bar til 2 a.m. Private parties for 50. Closed Sun. (M) AE, MC, V.

LA COLOMBE D'OR—134 E. 26th St. (689-0666). Casual. Provençal French. Spcls: bouillabaisse, mignonnette d'agneau aux herbes, ratatouille. Res. nec. L Mon.-Fri. noon-2:30. D daily 6-11. (M) AE, DC, MC, V.

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oys-

ters, grouper, swordfish, red snapper. Res. nec. Open Mon.-Fri. 11:30 a.m.-9:30. Closed Sat.-Sun. (M) AE, CB, DC, MC, V.

PESCA—23 E. 22nd St. (533-2293). Casual. Mediterranean seafood. Spcls: cioppino (seafood stew), grouper milanese, seafood lasagna. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11:30, Sun. 6-10. Pianist nightly 5-9. (M) AE.

PORTOROZ—340 Lexington Ave., bet. 39th-40th Sts. (687-8195). Casual. Italian. Spcls: Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

THE PRESIDENT—303 Madison Ave., at 42nd St. (867-0540). Casual. Seafood. Spcls: 3-7 lb. lobster, fishermen's platter, Maryland crabcakes, stuffed shrimp. Res. sug. L Mon.-Fri. 11-5. D Mon.-Fri. 5-10, Sat. from 4. Private parties for 50. Closed Sun. (M) AE, CB, DC, MC, V.

65 IRVING PLACE—65 Irving Pl. (673-3939). Casual. American/continental. Spcls: chicken pot-pie, rack of lamb au beurre rouge, Portuguese cassoulet, rigatoni alla griglia. Res. sug. L Mon.-Fri. 11:30-3. D Mon.-Sat. 5:30-11, Sun. to 9. Br Sun. 11:30-3:30. (I-M) AE, MC, V.

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. New American. Spcls: roast loin of veal with port wine truffles, grilled Louisiana shrimp, grilled rack of baby lamb. Res. sug. D Mon.-Sat. 8-midnight. S/B Mon.-Sat. midnight-3:30 a.m. Disco dancing nightly from 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

TIME & AGAIN—116 E. 39th St. (685-8887). Casual. American. Spcls: seared shrimp with avocado, papaya, grapefruit and sesame ginger dressing; sauteed breast of chicken stuffed with herbed goat cheese; peach charlotte with caramel sauce. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Thu. 6-10:30, Fri.-Sat. to 11. Closed Sun. (M) AE, CB, DC, MC, V.

TUESDAY'S—190 Third Ave., at 17th St. (533-7900). Casual. American. Spcls: steak, prime ribs, seafood, hamburgers. L Mon.-Fri. 11:30 a.m.-5. Br Sat.-Sun. 11 a.m.-5. D Sun.-Thu. 5-midnight, Fri. and Sat. to 1 a.m. Jazz with Sat. and Sun. Br. (I-M) AE, CB, DC, MC, V.

14th-42nd Streets, West Side

BLACK ANGUS—136 W. 33rd St. (967-7676). Casual. Continental. Spcls: filet mignon, veal Margaretti, shrimp Emilliana. Res. sug. L Mon.-Sat. noon-3:30. D Mon.-Sat. 4:30-10. Private parties for 75. Closed Sun. (M) AE, CB, DC, MC, V.

CADILLAC BAR—15 W. 21st St. (645-7220). Casual. Tex/Mex. Spcls: fajitas, cabrito, mesquite grilled shrimp, nachos. Res. sug. Open Sun.-Thu. 11:30 a.m.-2 a.m., Fri.-Sat. to 4 a.m. Buffet Br Sun. 11:30 a.m.-3. Private parties for 25-500. (I-M) AE, MC, V.

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.-Fri. 11 a.m.-9, Sat.-Sun. to 8. (I) AE.

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnello alla griglia, scappone alla francese. Res. sug. Open for L & D Mon.-Fri. 11:30 a.m.-11:30, Sat. from 5, Sun. from 1. Private parties. Free parking with D 5-1 a.m. (M) AE, CB, DC, MC, V.

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino, lobster. Res. sug. L Mon.-Sat. 11:45 a.m.-3:30. D Mon.-Sat. 3:30-9. Complete L and D. Closed Sun., except for private parties. (I) AE, CB, DC, MC, V.

GIORDANO—409 W. 39th St. (947-9811). Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. Open for L, D and S Mon.-Sat. noon-midnight, Sun. to 10:30. Private parties for 20-120. Ent. Tue.-Sat. from 8:30. (M) AE, CB, DC, MC, V.

HIDEAWAY—32 W. 37th St. (947-8940). John Drew Barrymore's former townhouse. Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.-Fri. noon-3:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Complete D 5-10. Music Mon.-Thu. 7-midnight, Fri.-Sat. 8-1 a.m. Private parties. Closed Sun. (M) AE, CB, DC, MC, V.

HOULIHAN'S—350 Fifth Ave., at 34th St. (736-6210). Casual. American. Spcls: fried provolone cheese,

RESTAURANTS

stuffed chicken breast, cappuccino cake. Res. sug. Open daily 11:30 a.m.-9. Bar till 2 a.m. (M)
AE, CB, DC, MC, V.

LINO'S—147 W. 36th St. (695-6444). Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.-Fri. 11 a.m.-3. D Mon.-Fri. 3-10, Sat. 5-10:30. Same à la carte offerings all day. Closed Sun. (M)
AE, CB, DC, MC, V.

OLD HOMESTEAD—56 Ninth Ave., bet. 14th-15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.-Fri. noon-4. D Mon.-Fri. 4-10:45, Sat. 1-midnight, Sun. 1-10. Complete D. Free parking from 5 and all day Sat.-Sun. (M)
AE, CB, DC, MC, V.

ONINI—217 Eighth Ave., at 21st St. (243-6446). Casual. Italian. Spcls: fettuccine al gorgonzola; lamb chops with porcini, garlic and fresh mint; calves liver with pesto and tomato. Res. sug. L Mon.-Fri. noon-3:30. Br Sun. noon-3:30. D Mon.-Thu. 6-11, Fri.-Sat. to midnight, Sun. 3:30-11. (M-E)
AE, CB, DC, MC, V.

REX—140 W. 13th St. (463-9529). Casual. Italian. Spcls: veal chop Nodino, breast of chicken with porcini, shrimp Portofino. Res. sug. D daily 5-midnight. Pianist Tue.-Sat.
AE.

TOLEDO—55 W. 35th St. (947-1350). Casual. Spanish. Spcls: zarzuela de mariscos, striped bass, veal Toledo with mushroom sauce. Res. sug. Open Mon.-Sat. noon-10. Private parties for 100. Closed Sun. (M)
AE, CB, DC, MC, V.

TWENTY-TWENTY—20 W. 20th St. (627-1444). Casual. Continental. Spcls: lobster capellini, grilled brook trout, black Angus steak au poivre. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 6-midnight, Fri.-Sat. to 1 a.m. Ent. Closed Sun. (M)
AE, CB, DC, MC, V.

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York, and Princess of New York, Cabaret—Pier 62, W. 23rd St. and the Hudson River* (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.-Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2-500. Dancing. (E)
AE, MC, V.

43rd-56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.-Fri. 11 a.m.-4. D Mon.-Sat. 4-midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. (I-M)
AE, CB, DC, MC, V.

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.-11:30. Br Sun. noon-4. (I-M)
AE, CB, DC, MC, V.

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.-11 a.m. L daily noon-2:30. D daily 6-11. Br Sat. 11 a.m.-3. Champagne buffet Br Sun. 11:30 a.m.-3. Prix fixe L and D. Piano bar 5:30-1 a.m. (M)
AE, CB, DC, MC, V.

AWOKI—305 E. 46th St. (759-8897). Jacket required. Japanese. Spcls: tempura, sushi, sukiyaki. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5-10. Private parties for 4-80. Closed Sun. (M)
AE, CB, DC, MC, V.

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, fillet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.-10:30 a.m. L Mon.-Sat. 11:30 a.m.-3. D daily 5:30-11:30. Br Sun. 11:30 a.m.-3. (M-E) Afternoon tea Mon.-Sat. 3-5:30. Ent. Mon.-Sat. 3-10:30 and Sun. Br.
AE, CB, DC, MC, V.

BRASSERIE—100 E. 53rd St. (751-4840; 751-4841). Casual. French/Alsatian. Spcls: choucroute Alsacienne, onion soup, quiche. B daily 6 a.m.-11 a.m. Br

Sat.-Sun. 11-5. L Mon.-Fri. 11 a.m.-5. D daily 5-10. S daily 10-6 a.m. (M)
AE, CB, DC, MC, V.

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L daily noon-3. D daily 5:30-11. Free D parking after 6. (M)
AE, CB, DC, MC, V.

CAFE 212—212 E. 52nd St. (486-0212). Casual. Japanese/Continental. Spcls: pasta Jananese style, duck negima-yaki with miso sauce, sushi and sashimi combination. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5:30-10:30. Private parties for 10-45. Closed Sun. (M)
AE, CB, DC, MC, V.

CHEESE CELLAR—125 E. 54th St. (758-6565). Casual. American. Spcls: pasta, seafood, hamburgers, salads, fondue. Open Mon.-Thu. 11:30 a.m.-11, Fri. to midnight, Sat. 5-midnight. Br Sun. 11:30 a.m.-3. (M)
AE, CB, DC, MC, V.

CHRIST CELLA—160 E. 46th St. (697-2479). Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.-Thu. noon-10:30, Fri. to 10:45, Sat. 5-10:45. Closed Sun. (E)
AE, CB, DC, MC, V.

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Closed Sun. (M)
AE, CB, DC, MC, V.

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.-Fri. 11:30 a.m.-3, Sat. noon-3. D Mon.-Thu. 3-midnight, Fri.-Sat. to 1 a.m., Sun. noon-midnight. Valet parking after 6. (I)
AE, CB, DC, MC, V.

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse**: Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.-Sat. 7 a.m.-11 a.m., Sun. to 11:30 a.m. L Mon.-Sat. 11 a.m.-5, Sun. noon-5. D daily 5:30-11. (M) **Drake Bar**: B Mon.-Sat. 7-10:30. L Mon.-Sat. 11 a.m.-2:30. Cocktails Sun.-Fri. 11:30 a.m.-1 a.m., Sat. to 1:30 a.m. Ent. nightly. (M)
AE, CB, DC, MC, V.

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Closed Sun. (M)
AE, CB, DC.

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room**: L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-11:30. Complete pre-theater D 5-6:15; after-theater D 10-11:15. Res. nec. Closed Sun. (E) **Grill Room**: Formal. International. Spcls for D: shrimp and corn cakes with ginger and cilantro, baked quails stuffed with oysters and sausage, rijstafel. L Mon.-Sat. noon-2. D Mon.-Sat. 5:30-11:30, desserts and cheese tray 10:30-midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. (E)
AE, CB, DC, MC.

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 3-midnight, Sat. noon-midnight. Valet parking from 6. Private party rooms. Closed Sun. (M-E)
AE, CB, DC, MC, V.

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.-Fri. noon-3. Br Sun. noon-3. D Mon.-Sun. 5:30-11. Free parking after 5. (M)
AE, CB, DC, MC, V.

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis-Sheraton (753-4500). Jacket required. Continental. Spcls: homemade pasta, rack of lamb, Dover sole. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-3. Br Sun. noon-3:30. D daily 5:30-midnight. Ent. (E) **St. Regis Grill**: Casual. Open for cocktails and light fare daily 11 a.m.-2 a.m. (M)
AE, CB, DC, MC, V.

LA BIBLIOTHEQUE—341 E. 43rd St. (661-5757). Dress opt. Continental. Spcls: veal porterhouse, shrimp with goat cheese cassoulet, chicken chasseur, prime steak. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 4-midnight. Banquets for 30-125. Closed Sun. (M)
AE, CB, DC, MC, V.

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la crème d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Fri. 6-10:30, Sat. to 11. Private parties. Closed Sun. (E)
AE, CB, DC, MC, V.

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LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: tourtiere of lamb with vegetables of Provence, squab in a turnip bouillon and goat cheese ravioli, leaves of salmon with fall herbs. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 7-10:30, Sat. 6-10:30. Closed Sun. (E) AE, CB, DC, MC, V.

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Omni Berkshire Place (753-5970). Formal. Country French. Spcls: bay scallop in soupier, smoked fish platter with mustard sauce, paillard of salmon with mint and ginger butter, mignonettes of lamb and tapenade. D daily 6-midnight. Pre-theatre D 5-6:45. Free 2 hr D parking. (M) AE, CB, DC, MC, V.

LAURENT—111 E. 56th St. (753-2729). Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 6-10:30, Sat. 5-11. Pre-theatre D 5:30-6:45. Private parties. Closed Sun. (E) AE, CB, DC, MC, V.

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Fri. 6-10, Sat. to 11. Closed Sun. (E) AE, DC.

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghetti primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Closed Sun. (M-E) AE, CB, DC, MC, V.

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.-Fri. noon-3. D Mon.-Fri. 5:15-10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. (E)

AE, CB, DC, MC, V.

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.-Fri. noon-2. D Mon.-Sat. 6-10. Closed Sun. (E) AE, CB, DC.

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.-Fri. noon-10:45, Sat. 5-11. Closed Sun. (E)

AE, CB, DC, MC, V.

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.-Sat. 6-2 a.m. Dancing nightly. Closed Sun. (M) AE, CB, DC.

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-10:30, Sat. 5-11. Private parties for 30-150. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. D Mon.-Sat. 5:30-10. Closed Sun. (M) AE, CB, DC, MC, V.

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 3-11, Fri. to midnight, Sat. noon-midnight, Sun. noon-11. (M) AE, CB, DC.

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 3-11:30, Sat. 4-11:30. Dim sum Br Sat.-Sun. noon-4. Private parties for 10-100. (M) AE, CB, DC.

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Sun.-Thu. noon-11, Fri.-Sat. to midnight. (M) AE, CB, DC, MC, V.

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-11, Fri.-Sat. to midnight. Ent. Tue.-Sat. evens. Closed Sun. (M) AE, CB, DC, MC.

WALDORF-ASTORIA—301 Park Ave., bet. 49th-50th Sts. (355-3000). Bull and Bear: Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon-3. D daily 5-10. S daily 10-12:30 a.m.

Cocktails 10:30 a.m.-1 a.m. (M) **Peacock Alley Restaurant and Cocktail Lounge**: Jacket required. Continental/nouvelle. Res. sug. B Mon.-Fri. 6:30 a.m.-10:30 a.m., Sat. 7:30 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L noon-2:30. D 5:30-10:30. Complete D. Buffet Br Sun. 11 a.m.-2:45. Ent. Cole Porter's own piano Tue.-Sat. 6-2 a.m., Sun.-Mon. 8-1 a.m. (M-E) **The Waldorf Cocktail Terrace**: Tea daily 2:30-5:30. Cocktails 2:30-2 a.m. Ent. nightly. **Oscar's**: Casual dining and snacks. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun to noon. L Mon.-Sat. 11:30 a.m.-3, Sun. noon-5. D 5-9:30. Complete D. S to 11:45. Cocktails noon-11:45. **Sir Harry's Bar**: Cocktails daily 1-3 a.m. AE, CB, DC, MC, V.

43rd-56th Streets, West Side

ABRUZZI—37 W. 56th St. (489-8111). Casual. Northern Italian. Spcl: veal chop Milanese. Open Mon.-Fri., Sun. noon-11:30, Sat. to midnight. Complete L and D. Private parties for 20-170. (M) AE, CB, DC, MC, V.

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon-3. D Mon.-Sat. 5:30-9:30, Sun. 6-11. Br Sun. noon-2:15. Late S buffet 9:30-12:30 a.m. Free D parking 5:30-1 a.m. (M) AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5:30-11:30. Complete D. Closed Sun. (M) AE, ME, V.

BANGKOK CUISINE—885 Eighth Ave., at 53rd St. (581-6370, 664-8488). Casual. Thai. Spcls: duck with ginger sauce, shrimp with asparagus in curry sauce, charcoal grilled seafood and chicken and ribs. Res. sug. L Mon.-Sat. 11:30-3:30. D Mon.-Sat. 3:30-11:30, Sun. 5-11:30. (I-M) AE, CB, DC, MC, V.

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.-Sat. noon-2. D Mon.-Sat. 5-midnight. Complete pre-theater D 5:30-7. Private rooms. Closed Sun. (E) AE, CB, DC, MC, V.

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon-3. D Mon.-Sat. 5:30-11:30, Sun. to 10. Complete L and D. Discount D parking. (I-M) AE, CB, DC, MC, V.

CAFE SKYLIGHT—226 W. 52nd St., 7th floor of Novotel. (765-4989). Casual. Continental/American. Spcls: les petites marmites, skylight salad, wine tasting palette. Res. sug. B daily 6 a.m.-11 a.m. L Mon.-Sat. 11 a.m.-3. Br Sun. noon-3. D daily 3-midnight. Pre and post-theater D. (M) AE, CB, DC, MC, V.

CARAMBA I—918 Eighth Ave., bet. 54th-55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St. (757-2245). Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.-4 a.m. (I) No credit cards.

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, seafood gumbo, grilled Japanese tuna, fresh oysters, clams and fish daily. Res. sug. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. noon-11. Bar till 3 a.m. nightly. Private parties for 300. (M) AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Sat. 5-10, Sun. from 4. Br Sat. 11 a.m.-3, Sun. from noon. S Mon.-Sat. from 10. (M) AE, CB, DC, MC, V.

DORSET—30 W. 54th St. (247-7300). **Dorset Room**: Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.-Fri. 7 a.m.-10 a.m. L Mon.-Fri. noon-3. D Mon.-Fri. 6-11. Br Sun. 11:30-3. (M) **Bar Cafe**: Casual. French/American. L and D daily noon-11. (M) AE, CB, DC, MC, V.

FRANKIE AND JOHNNIE'S—269 W. 45th St. (997-9494). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. D only Mon.-Sat. 4:30-11:30. Closed Sun. (M) AE, CB, DC, MC, V.

RESTAURANTS

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon-3. D Mon.-Sat. 5-11, Sun. from 4:30. Complete L and D. (M) AE, CB, DC, MC, V.

HOTEL MAXIMS—700 Fifth Ave., at 55th St. (247-2200). **Adrienne**: Formal. Mediterranean/French. Spcls: lobster lasagna with asparagus points and coriander, veal chop en cocotte, pastilla of pigeon with almonds in phyllo. Res. sug. B Mon.-Fri. 7-10, Sat.-Sun. 7:30-11. L Mon.-Fri. noon-2:30, Sat.-Sun. to 3. D Mon.-Sat. 6-10:30. (E) **Le Bistro d'Adrienne**: Casual. French. Spcls: onion soup, celery remoulade with nuts, poached egg with ratatouille and coriander, roast salmon with creamed lentils and bacon. L Mon.-Fri. noon-3:30. D Mon.-Fri. 7-midnight, Sat.-Sun. from 6. (M) AE, CB, DC, MC, V.

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon-midnight. (M) AE, CB, DC, MC, V.

KING OF THE SEA—808 Seventh Ave., bet. 52nd-53rd Sts. (757-3522). Casual. Seafood. Spcls: bouillabaisse, Maryland crab cakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.-Fri. noon-4. D daily 4-midnight. Pianist nightly from 6 p.m. (M) AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.-midnight. (I) AE.

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.-Sat. 12:15-2:30. D Mon.-Sat. 6-10:30. Complete L. Pre-theatre D 5:30-6:30. Closed Sun. (E) AE, CB, DC, MC, V.

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. 5:30-11. Complete L and D. Private parties for 100. Closed Sun. (E) AE, DC.

LARRE—846 Seventh Ave., bet. 54th-55th Sts. (586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-11. Closed Sun. (M) AE, CB, DC, MC, V.

LATTANZI—361 W. 46th St. (315-0980). Dress opt. Jewish-Italian. Spcls: carciofo alla guida, cappellini primavera, cassola. Res. nec. L Mon.-Fri. noon-2:30. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M) AE.

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Pre-theatre D 5-8. Post-theatre D 10-1 a.m. Private parties for 10-200. Free parking from 5-midnight. Closed Sun. (M) AE, CB, DC, MC, V.

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.-Sat. noon-2:15. D Mon.-Fri. 6-10:30, Sat. 5-10:30. Private parties for 15. Closed Sun. (E) AE, MC, V.

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.-Sat. noon-3. D Mon.-Sat. 5-midnight. Spec. pre-theatre D 5-9. Reduced rate parking after 5. Closed Sun. (M) AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5-midnight. Private parties for 90. Ent. Free D parking. Closed Sun. (M) AE, CB, DC, MC, V.

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.-Thu., Sun. noon-10:45, Fri.-Sat. to 11:45. Closed Mon. (M) AE, DC, V.

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: pigeon en cocotte, lobster thermidor, tournedos Rossini. Res. nec. D Tue.-Thu. 5-1 a.m., Fri.-Sat. to 2 a.m. Dancing. Private parties. Closed Sun.-Mon. (E) **The Promenade**: Dress opt. Continental. Spcls: trio of American

caviars with brioche, steak tartare, tortelloni di spinach and goat cheese. Open Mon.-Thu. 3-1 a.m., Fri. 3-2 a.m., Sat. noon-2 a.m., Sun. 4-11. Br Sun. 11:30-3. (I-M) AE.

RASPUTIN RUSSIAN—371 W. 46th St. (586-1860). Casual. Russian/Jewish. Spcls: beef stroganoff, blini with red caviar, shashlyk, chicken tabaka, cutlet kiev. Res. sug. D daily 4-midnight. Ent. Fri.-Sun. Private parties 20-75. (M) AE.

SAN MARCO—36 W. 52nd St. (246-5340). Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.-Fri. noon-2:30. D Mon.-Sat. 5:30-10:30. Complete L. Free D parking after 5. Closed Sun. (M-E) AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd-44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.-Fri. 11:30 a.m.-3:30. D daily 4:30-midnight. Bar till 1 a.m. Private parties for 40. (I) AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd-54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.-2 a.m. B to 11 a.m. (I) No credit cards.

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.-Sat. 11:30 a.m.-3. D Mon.-Sat. 5-11. Ent. Tue.-Sat. Closed Sun. (M-E) AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St. (582-7200). Formal. American/Continental. Spcls: "21" hamburger, chicken hash, cobb salad. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight. Private parties for 20-150. Closed Sun. (E) AE, CB, DC, MC, V.

THE VIEW—1535 Broadway, at 45th St. in the New York Marriott Marquis (704-8900). Dress opt. Continental. Res. sug. L Mon.-Fri. 11:30 a.m.-2:30. Br Sun. 10:30 a.m.-2:30. D Mon.-Sat. 5:30-midnight, Sun. 6-11. (E) AE, CB, DC, MC, V.

57th-60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: chili rubbed free-range chicken, médaillons of venison with green chili to-male, rabbit stew with buttermilk biscuits. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-midnight, Sun. 5-10. (M-E) AE, CB, DC, MC, V.

BRIVE—405 E. 58th St. (838-9393). Formal. French. Spcls: calf's liver Dodin-Bouffant, lobster chopped steak, rib-eye veal steak with tarragon chili. Res. nec. D only Mon.-Sat. 6-10:30. Closed Sun. (E) AE, DC, MC.

BRUCE HO'S FOUR SEAS—116 E. 57th St. (753-2610; 421-4292). Casual. Cantonese. Spcls: ho yo gai lou, oceanica prawns. Res. sug. Open Mon.-Fri. noon--midnight, Sat. to 1, Sun. 3-midnight. (M) AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.-Sat. 11:30 a.m.-4:30. Br Sun. 11:30 a.m.-4. D daily 6-11:45. After-theater menu 10:30-12:30 a.m. (M) AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini condogaro with yellow, red and green pepper. No res. L Mon.-Sat. noon-4:30. D Mon.-Sat. 4:30-11:30, Sun. 4-10. (M) AE, CB, DC, MC, V.

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.-Sat. 7 a.m.-11:30 a.m., Sun. 7 a.m.-10 a.m. L Mon.-Sat. noon-2:30. Br Sun. 10 a.m.-2:30. D daily 5:30-10:30. Pre-theater D 5:30-7. Post-theater D 10:30-midnight. Pianist Tue.-Sat. and Sun. Br. (M-E) AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 5-midnight. Private parties for 15-50. Closed Sun. (M-E) AE, DC, MC, V.

Reprinted

from **PLAYBILL**

Bob Edison, March, 1988



For superlative creations of Basque cuisine, one of the oldest in Spain, look to Cafe San Martin. This realistically priced dining mecca has been serving its authentic fare, with subtle French echoes, for well over a decade.

Ramón San Martin, the ever-present, gracious owner, draws an enthusiastic clientele which numbers Robin Williams, Raul Julia and Rita Moreno. Knowledgeable playgoers can be accommodated until 6:30 and may still be assured of a leisured evening.

The comfortable bar area gives way to the spacious atrium dining room. Chef Tito Chavez's dinner-only menu features many dishes prepared at tableside, and all orders are most beautifully presented.

A changing pre-theatre menu, priced at a mere \$17.50, is worthy of our readers' consideration, embracing such options as an exciting order of Tapas (Spanish hors d'oeuvres) or Soup, such courses as Boneless Capon Breton with Vegetables, and delicious homemade Pastry.

A la carte possibilities: Garlic Shrimps, an exceptional appetizer; Bisque of Alaskan King Crab; Filet of Sole Islas Canarias (Sautéed with Bananas, Topped with Light Hollandaise Sauce); a bountiful Paella a la Valenciana; Capelli d'Angelo (Angel Hair) Primavera; and a satisfying Entrecôte au Poivre.

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RESTAURANTS

FONTANA DI TREVII—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.-Fri. noon-3. D daily 5:30-midnight. (M) AE, CB, DC, MC, V.
GIRAFE—208 E. 58th St. (752-3054). Jacket required. Northern Italian. Spcls: crostini di polenta con salsa e porcini, tortellini di zucca, vitello principessa. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Private parties for 45. Closed Sun. (M) AE, CB, DC, MC, V.

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.-Sat. 7 a.m.-11 a.m., Sun. from 7:30 a.m. Buffet L daily noon-2:30. Cocktails daily 3-2 a.m. Dessert buffet 10-1 a.m. Pianist nightly. (M) AE, CB, DC, MC, V.

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.-Sat. 11 a.m.-3. D Mon., Thu. 5:30-7:30. High tea Mon.-Fri. 3-5. Closed Sun. (M) AE.

L'HOSTARIA DEL BONGUSTIO—108 E. 60th St. (751-3530). Dress opt. Italian. Spcls: paglia e fieno porcini, risotti, veal chop Valdostana, tiramisu. Res. sug. L Mon.-Fri. noon-3. D Mon.-Thu. 5:30-10:30, Fri.-Sat. to 11. Private parties for 50. Closed Sun. (M) AE, DC, MC, V.

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Jacket required. Seafood. Spcls: fish, lobster. Open Mon.-Fri. noon-midnight, Sat.-Sun. 5-midnight. Private parties for 150. (E) AE, CB, DC, MC, V.

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: ravioli of scallops with zucchini and thyme flowers, poached turbot in papillote with truffles, gâteau au chocolat Maurice. Res. sug. B Mon.-Fri. 7:30 a.m.-9:45 a.m. L Mon.-Fri. noon-2:15. D daily 6-10:45. Pre-theatre D 6-7. Complete L. (E) AE, CB, DC, MC, V.

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. (I-M) AE, DC.

PETROSSIAN—182 W 58th St. (245-2214). Jacket required. French. Spcls: ravioles of smoked salmon, red snapper aux légumes fondants, Petrossian 'teasers'. Res. nec. L Mon.-Sat. 11:30 a.m.-3:30. Br Sun. 11 a.m.-4:30. Light menu Mon.-Sat. 3:30-6. D Mon.-Sat. 6-11 a.m. S Sun. 5:30-11. Pre-theatre D 5:30-7:30. Post-theatre D 10:30-1 a.m. (E) AE, CB, DC, MC, V.

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.-11 a.m. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D Tue.-Thu. 5:30-10, Fri.-Sat. to 11. Pianist and dancing Tue.-Sat. (M-E) **Oak Room:** L Mon.-Fri. noon-3. D Mon.-Sat. 6-10, Sun. to 11. S Tue.-Sat. 10-1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.-Sat. 11 a.m.-2 a.m., Sun. noon-1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.-Sat. 11:30 a.m.-1 a.m., Sun. from noon. (M-E) **Palm Court:** Dress opt. Continental. Res. nec. B Mon.-Fri. 7:30 a.m.-11:30 a.m., Sat. 8 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. 11 a.m.-2:45. Tea Mon.-Sat. 3:30-6:30, Sun. from 4. D Mon.-Sat. 6-11 a.m., Sun. to midnight. (E) AE, CB, DC, MC, V.

REGINE'S—502 Park Ave., bet. 59th-60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.-Sat. 7:30-midnight. Disco dancing from 10:30. Closed Sun. (E) AE, CB, DC, MC, V.

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.-Sat. noon-3:30. Prix fixe buffet Br Sun. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.-4:30. D daily 4:30-11:15. S after 9:30. Complete D. Private parties. (M) AE, CB, DC, MC, V.

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costoletta alla Milanese, pollo alla Tino. Res.

nec. L Mon.-Fri. noon-3. D daily 5-midnight. (M) AE, CB, DC, MC, V.

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (373-7373). Jacket required. International. Res. nec. D Mon.-Fri. 5-10, Sat. to 10:30. Prix-fixe and a la carte menu. Closed Sun. (M) AE, CB, DC, MC, V.

YELLOWFINGER'S—200 E. 60th St. (751-8615). Casual. Californian/Italian bistro. Spcls: fa'vecchia, pizza, hamburgers, grilled chicken salad with pine nuts, grilled specialties. No res. Open Mon.-Sat. noon-1 a.m., Sun. to midnight. (I) AE, CB, DC, MC, V.

Above 60th Street, East Side

ANATOLIA—1422 Third Ave., bet. 80th and 81st Sts. (517-6262). Casual. Turkish. Spcls: skewer of quail in grape leaves, mixed grill, lamb shank in lemon sauce. L Mon.-Fri. noon-2:30. D daily 5:30-11:30. (M) AE, MC, V.

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'égyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.-Sat. 6-10. Private parties. Closed Sun. (M) AE.

BELLA VITA—1409 York Ave., at 75th St. (744-8899). Casual. Northern Italian. Spcls: red snapper with shrimp sauce; stuffed chicken with rice, fresh vegetables and white wine sauce; cappelli d'Angelo with crabmeat. Res. sug. D daily 5-11. Pre-theatre D 5-7. Free parking with D. Private parties for 50. (M) AE, CB, DC, MC, V.

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: chicken and beef fajitas, blue corn enchiladas stuffed with salsa, stamper platter including nachos, spicy chicken wings, chili and grilled chicken. D daily 5-midnight. Br Sat.-Sun. 11:30 a.m.-3:30. (M) AE, DC, MC, V.

CAFE GRECO—1390 Second Ave., at 72nd St. (737-4300). Dress opt. Mediterranean. Spcls: grilled salmon with roasted red pepper sauce, roast loin of lamb with black olive tapenade, sauteed swordfish with rosemary mayonnaise. Res. nec. Br Sat.-Sun. noon-4. D daily 6-11. Bar 5-1 a.m. Pre-theatre D 5-7. (M) AE, CB, DC, MC, V.

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30-midnight. Br Sun. noon-4. Complete D. Pianist nightly. (M) AE, MC, V.

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: roast duck with port and black currant sauce, vegetables tempura with sherry, ginger, and soy sauce, grilled swordfish with herb butter, stir-fried shrimp and vegetables, paillard of chicken. L Mon.-Fri. 11:30 a.m.-3. D Mon.-Fri. 5-midnight, Sat.-Sun. 6-midnight. Br Sat. 11:30 a.m.-3:30, Sun. to 4. (I-M) AE, CB, DC, MC, V.

CARAMBA IV—1576 Third Ave., at 88th St. (876-8838). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon-4. D daily 4-midnight. (I) AE, CB, DC, MC, V.

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.-Sat. noon-3. Buffet Br Sun. noon-3. S daily 6-11 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.-Sat. 7 a.m.-10:30 a.m., Sun. 8 a.m.-10:30 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3. D daily 6-11. (M-E) **Bemelmans Bar:** Cocktails daily noon-1 a.m. AE, CB, DC, MC, V.

CINE CITTA—1134 First Ave., bet. 62nd-63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta di vitello capriccioso, salmon alla champagne. Res. sug. L daily 11 a.m.-3. D daily 3-1 a.m. Private parties for 60. (M) AE, CB, DC, MC, V.

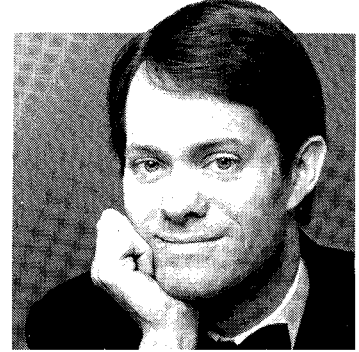
ELAINE'S—1703 Second Ave., bet. 88th and 89th Sts. (534-8103). Casual. Italian. Spcls: veal chop, cappellini romano, Norwegian salmon. Res. sug. L Mon.-Fri. noon-3. D daily 5:30-2 a.m. Pianist Tue.-Sat. from 11. Private parties. (M) AE, MC, V.

FIORELLA—1081 Third Ave., bet. 63rd-64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.-Fri. noon-4. Br Sat.-Sun. noon-4:30. D Mon.-

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FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.-Thu. 11:30 a.m.-1 a.m., Fri.-Sat. to 3 a.m. Br Sat.-Sun. 11:30 a.m.-4. (I) AE, CB, DC, MC, V.

HUNAN BALCONY GOURMET—1417 Second Ave., at 74th St. (517-2088). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon-3:30. D daily 3:30-1 a.m.

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.-Sat. noon-3. D Mon.-Thu. 5-11, Fri.-Sat. to midnight. Closed Sun. (M-E) AE, CB, DC, MC, V.

IL VALLETTA—133 E. 61st St. (838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.-Fri. noon-3:30. D Mon.-Sat. 5:30-midnight. Closed Sun. (E) AE, DC.

JACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, venison with huckleberry sauce and spatze, sea scollops and sea urchin with tomato fumee. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-midnight. Bar till 1 a.m. Closed Sun. (M) AE, CB, DC, MC, V.

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezilott. Res. nec. L Mon.-Sat. noon-2:30. D Mon.-Sat. with seatings at 7 and 9. Closed Sun. (M) AE, CB, DC, MC, V.

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rôti aux pommes sauce citron. Res. nec. L Mon.-Sat. noon-3. D Mon.-Sat. 6-10:30. Complete L. Closed Sun. (E) AE, CB, DC.

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper poelé crème au safran, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.-10 a.m. L daily noon-2:30. D daily 6-10:30. (E) AE, CB, DC, MC, V.

L'OMNIBUS DE MAXIM'S—21 E. 61st St. (980-6988). Casual. French. Spcls: salade de volaille dijonnaise, moules marinière, paillard de veau grillé au basilic, mignons de boeuf et de veau au poivre vert, burger l'omnibus. Res. sug. L and D Mon.-Sat. noon-11. Private parties 40-125. Pianist. Closed Sun. (M) AE, DC.

MALAGA—406 E. 73rd St. (737-7659; 650-0605). Casual. Spanish. Open Mon.-Fri. noon-midnight, Sat.-Sun. to 1 a.m. (I-M) AE, DC, MC, V.

MANHATTAN CAFE—1161 First Ave., at 64th St. (888-6556). Casual. American/Continental. Spcls: steak, chops, lobster, pasta. Res. sug. L Mon.-Fri. noon-5. Prix fixe Br Sat.-Sun. 11:30 a.m.-4. D daily 5-11:30. (M-E) AE, CB, DC, MC, V.

MARIGOLD—746 Madison Ave., bet. 64th-65th Sts. (861-8820). Casual. Continental. Spcls: chicken breast sautéed with apples and Calvados brandy sauce, broiled salmon with brandy sauce, old fashioned chicken pot pie. Res. sug. for D. L Mon.-Sat. 11:30 a.m.-5. D Mon.-Sat. 5-11:30, Sun. 4-10. Br Sun. 11:30 a.m.-4. (M) AE, CB, DC, MC, V.

MARMARIS—1131 Lexington Ave., bet. 78th and 79th Sts. (439-9890). Dress opt. Turkish. spcls: mixed grill assortment of shish kebab, kofte kebab, and lamb chops; broiled whole red snapper. Res. sug. L Mon.-Fri. 11-4. Br Sat.-Sun. 11-4. D daily 5-midnight. Pre-theatre D 5-7. (M) AE, MC, V.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Formal Tue.-Fri., black tie Sat. French. Spcls: salade de cailles au foie gras, salade de langoustines et homard aux pousses d'épinards, selle d'agneau farcie à la crème de basilic. Res. sug. D Tue.-Sat. 6-2 a.m. Dancing Tue.-Sat. Private parties for 10-400. Closed Sun. and Mon. (E) AE, DC.

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Res. sug. L Mon.-Fri. noon-5. D Sun.-Thu. 5-12:30 a.m., Fri.-Sat. to 1:30 a.m. Br Sat. noon-5, Sun. from 11. Pre-theater D Mon.-Sat. 5-7. (M) AE, CB, DC, MC, V.

MODO MIO—696 Madison Ave., bet. 62nd and 63rd Sts. (838-3725). Casual. Italian/tuscan. Spcls: pappar-

delle allo stracotto, ravioli casarecci al salmone affumicato, fegato di vetella alla salvia. Res. sug. L daily noon-4:30. D daily 5-11:30. (M) AE, CB, DC, MC, V.

MOON'S—206 E. 63rd St. (752-6666) Jacket required. American. Spcls: carpetbagger steak, game in season, Dungeness crab. Res. sug. L Mon.-Fri. noon-3. D Mon.-Sat. 6-11. Private parties for 12-70. Closed Sun. (M) AE, CB, DC, MC, V.

NICKELS—227 E. 67th St. (794-2331). Casual. American. Spcls: prime aged sirloin steak, chops, lobster, fresh fish. Res. sug. D daily 5-11. Late S daily 11-1 a.m. Piano bar. Prix fixe D 5-6:30. (M) AE, DC, MC, V.

PANCHO VILLA'S—1501 Second Ave., at 78th St. (650-1455). Casual. Mexican. Spcls: tacos, fajitas, seafood enchiladas. Res. sug. L and D Sun.-Thu. noon-midnight, Fri.-Sat. to 1 a.m. Br Sun. noon-3. Private parties for 30-100. Also 1125 First Ave., at 62nd St. (751-6499). (I-M) AE, MC, V.

PETROUCHKA—435 E. 86th St. (876-3800). Jacket required. Russian. Spcls: koulbiakia, blini with caviar, pelmeni. Res. sug. D only Tue.-Sun. 6-11. S Tue.-Sun. 11-2 a.m. Private parties. Ent. Closed Mon. (M-E) AE, MC, V.

PICCOLO MONDO—1269 First Ave., bet. 68th-69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.-Fri. noon-3. D Mon.-Fri. 5-midnight, Sat.-Sun. from noon. Parking. (M) AE, CB, DC, MC, V.

PIERRE HOTEL—2 E. 61st St. (838-8000). Café Pierre: Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. Br Sun. noon-3:30. D daily 6-10:30. S from 10:30. Pre-theater D Mon.-Sat. 6-7. Pianist daily 8-1 a.m. The Rotunda: English afternoon tea daily 3-6:30. (M-E) AE, CB, DC, MC, V.

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.-10:30 a.m. L daily noon-2:30. D daily 6:30-10:30. (E) AE, CB, DC, MC, V.

THE POST HOUSE—28 E. 63rd St. (935-2888). Jacket required. American. Spcls: venison chili, filet in a pepper crust, steak. Res. sug. L Mon.-Fri. noon-3. D daily 5-midnight. (E) AE, CB, DC, MC, V.

RASCALS 69TH STREET—1286 First Ave., at 69th St. (734-2862). Casual. Regional American. Spcls: fresh fish, pasta, hamburgers. L daily 11:30 a.m.-4:45. D daily 4:45-3 a.m. Br Sat.-Sun. 11:30 a.m.-5. Music nightly from 9. (I) AE, MC, V.

THE RAVELLED SLEEVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, fillet of sole with lobster sauce. Res. sug. D Tue.-Sat. 5:30-midnight, Sun.-Mon. to 11. Br Sun. noon-3:30. Pianist Mon.-Sat. and Br. (M) AE, MC, V.

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.-11 a.m. L Mon.-Sat. noon-2:30. D daily 6-10. Br Sun. noon-3. (M) AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: gougons of sea bass with rosemary pasta, grilled venison with fried polenta, beef filet braised in sauterne. Res. sug. L Tue.-Sat. noon-3. Br Sun. 11:45 a.m.-3:30. D daily 5:45-11. Pianist. Spcl. prix fixe D 5:30-6. Private parties for 60. (E) AE, CB, DC, MC, V.

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). The Dining Room: Formal. Continental. Res. sug. B daily 7 a.m.-10:30. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D daily 6-11. Pianist. Gerard's: Formal. L daily 11 a.m.-4. Cocktails and hors d'oeuvres 4-1 a.m. Le Salon: B daily 6:30-noon. Tea 2:30-5:30. Cocktails 5-11. (E) AE, CB, DC, MC, V.

SZECHUAN WOK—1694 Second Ave., bet. 87th-88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: au bon appeti shrimp, crispy duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.-Thu.

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RESTAURANTS

noon-11, Fri.-Sat. to 11:30, Sun. 2-11. (I)
AE, MC, V.
TUBA CITY TRUCK STOP—1700 Second Ave., at 88th
St. (996-6200). Casual. Southwestern American.
Spcls: fajitas, chicken fried steak, quesadillas, blue corn
enchiladas, barbecued chicken with hot red sauce. L
Mon.-Fri. noon-3. Br Sat.-Sun. 11:30 a.m.-4. D
Sun.-Thu. 5-midnight, Fri.-Sat. 5-1 a.m. (I)
AE, DC, MC, V.

Above 60th Street, West Side

AKAIHANA—2164 Broadway, bet. 76th-77th Sts.
(724-8666). Dress opt. Japanese. Spcls: sushi heaven,
seafood tempura, treasure boat. Res. sug. L Mon.-Fri.
noon-2:30. D daily 5:30-11. (M) AE, DC, MC, V.

BORDER CAFE USA—2637 Broadway, at 100th St.
(749-8888). Casual. Southwestern American. Spcls:
chicken and beef fajitas, blue corn enchiladas stuffed
with salsa, stampede platter including nachos, spicy
chicken wings, chili and grilled chicken, pan-fried
salmon. No res. L Mon.-Fri. noon-4. Br Sat.-Sun.
noon-4. D daily 5-midnight. (M) AE, DC, MC, V.

BRAZIL 2000—127 W. 72nd St. (877-7730). Casual.
Brazilian/Portuguese. Spcls: feijoada, vatapa, chur-
iasco, port alentejana with clams, mariscada. Res. sug.
L daily noon-4. D Mon.-Sat. 4-midnight, Sun. to 10.
Private parties for 50. (M) AE, CB, DC, MC, V.

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket
req. after 5. French. Res. nec. L Mon.-Fri. noon-3. Br
Sat. noon-3, Sun 10-4. D Mon.-Sat. 5:30-12:30 a.m.,
Sun. 5-11. (M-E) AE, CB, DC, MC, V.

CAFE LUXEMBOURG—200 W. 70th St. (873-7411).
Casual. Continental. Spcls: cassoulet, grilled Coho
salmon, roast duck with honey and coriander. Res.
nec. D Mon.-Fri. 5:30-midnight, Sat.-Sun. from 6. S
Sun.-Thu. 1 a.m.-2:30 a.m., Fri.-Sat. to 3 a.m. Br
Sat.-Sun. 11 a.m.-2:30. (M) AE, MC, V.

CAMEOS—169 Columbus Ave., bet. 67th-68th Sts.
(874-2280). Casual. Continental. Spcls: fillet of Nor-
wegian salmon, Barbarie duck breast, medallions of
venison. Res. sug. L Mon.-Fri. noon-3. Br Sat.
noon-3, Sun. 11:30 a.m.-4. D Mon.-Sat. 5:30-11:30.
Pianist Mon.-Sat. and Br Sun. (M) AE, MC, V.

CARAMBA III—2567 Broadway, at 96th St. (749-
5055). Casual. Mexican. Spcls: margaritas, chimi-
changa, bocados amores, combination plates. Res. sug.
L daily noon-4. D daily 4-midnight. (I)
AE, CB, DC, MC, V.

CAVALIERE—108 W. 73rd St. (799-8282). Casual.
Northern Italian. Spcls: chicken saltimbocca, veal
from the garden, chicken calzone. Res. sug. L daily
noon-4. Br Sat.-Sun. noon-4. D Sun.-Thu. 4-mid-
night, Fri.-Sat. to 1 a.m. Private parties for 50. (M)
AE, CB, DC, MC, V.

CONSERVATORY—15 Central Park West, bet. 61st-
62nd Sts., in the Mayflower Hotel (581-0896).
Casual. Continental. Spcls: veal marsala, rack of lamb,
grillade chicken, fresh pasta. B daily 7 a.m.-
11:30 a.m. L daily 11:30 a.m.-4. Br Sun. noon-4:30.
D daily 4-midnight. (M) AE, CB, DC, MC, V.

COPELAND'S—547 145th St. (234-2357). Jacket re-
quired. Continental/soul. Spcls: duck a l'orange flam-
be, barbecued jumbo shrimp, Louisiana gumbo. Res.
sug. L Mon.-Fri. 11:30 a.m.-4:30. D Mon.-Thu.
4:30-midnight, Fri.-Sat. to 1 a.m., Sun. 1-midnight.
(M) AE, MC, V.

FINE & SCHAPIRO—138 W. 72nd St. (877-2874; 877-
2721). Casual. Kosher Jewish. Spcls: chicken-in-the-
pot, boiled beef, stuffed cabbage. L Mon.-Fri. 11
a.m.-3. D Sat.-Thu. 3-11:30, Fri. to 9. (M) AE.

FIORIELLO—1900 Broadway, bet. 63rd-64th Sts.
(595-5330). Casual. Italian. Spcls: tre agnolotti, pesce
del giorno no.1, vitello vitello vitello. Res. sug. L
Mon.-Fri. noon-4. Br Sun. noon-4. D Mon.-Sat.
4-midnight, Sun. to 11. (M) AE, DC, MC, V.

HUNAN PARK—235 Columbus Ave., bet. 70th-71st
Sts. (724-4411). Casual. Hunan. Spcls: shrimp and
pork Hunan style, Lake Tung Ting shrimp, beef with
four flavors. Res. sug. L daily noon-3:30. D daily
3:30-1 a.m. Also **Hunan Park II**, 721 Columbus
Ave., at 95th St. (222-6511). (I)
AE, CB, DC, MC, V.

INDIAN OVEN—285 Columbus Ave., at 72nd St. (362-
7567). Casual. Indian. Spcls: whole steamed fish in
chutney, tikka makhni, tandoori vegetables, handi bir-
yani. Res. nec. Br Sat.-Sun. noon-3:30. D Sun.-Thu.

5:30-11, Fri.-Sat. to midnight. Private parties for
25-30. (M) AE, CB, DC, MC, V.

LA KASBAH—70 W. 71st St. (769-1690). Casual. Mor-
rocan/Kosher. Spcls: lamb tajine, couscous, grilled
lamb, steak and chicken. Res. sug. L Mon.-Thu.
12:30-3:30, Sun. 1:30-4. D Mon.-Thu. 5-11, Sun.
4-11. Closed Fri. and Sat. (M) AE.

MEMPHIS—329 Columbus Ave., bet. 75th-76th Sts.
(496-1840). Casual. American Southern. Spcls: Cajun
popcorn, jambalaya, southern fried chicken. Res. nec.
Br Sun. noon-3. D Mon.-Sat. 6-midnight, Sun.
6-11. (M) AE, CB, DC, MC, V.

MISS GRIMBLE—305 Columbus Ave., bet. 74th-75th
St. (362-5531). Casual. Continental. Spcls: fettuccine
primavera, three alarm chili, quiche. B Tue.-Fri. 9
a.m.-11 a.m., Sat. 10 a.m.-11 a.m. Br/L Tue.-Sun.
11 a.m.-4. D Tue.-Thu., Sun. 4-11, Fri.-Sat. to mid-
night. Closed Mon. (I) AE.

MRS. J'S SACRED COW—228 W. 72nd St. (873-4067).
Casual. American. Spcls: prime steak, roast beef, fresh
seafood. D only Mon.-Thu. 4-2 a.m., Fri.-Sat. to
2:30 a.m., Sun. till 1 a.m. Pianist nightly. Private par-
ties. (M) AE, CB, DC, MC, V.

SARABETH'S KITCHEN—423 Amsterdam Ave., bet.
80th-81st Sts. (496-6280). Casual. American. Spcls:
leg of lamb with roasted garlic and fresh mint, braised
chicken breast in white wine mustard sauce, grilled
marinated tuna. Res. sug. Open Tue.-Fri. for B, L,
tea, and D from 8 a.m.-11:30, Sat. 9 a.m.-11:30, Sun.
9 a.m.-5:30, Mon. 6-11:30. Also **1295 Madison
Ave., bet. 92nd-93rd Sts.** (410-7335). (M)
AE, DC, MC, V.

SUKI—433 Amsterdam Ave., bet. 80th-81st Sts.
(496-8940). Casual. Japanese. Spcls: edimaki, chicken
isoage, salmon shioyaki. Res. nec. D Mon.-Sat. 5-1
a.m., Sun. 3-11. (I) AE, CB, DC, MC, V.

TROIKA—148 W. 67th St. (724-0709/0806). Casual.
Russian. Spcls: teliatina royal, eel Petersburg, fillet mi-
gnon Suvorov. Res. sug. L Mon.-Sat. noon-3. Br Sun.
noon-3. D daily 5-11. Ent. Tue.-Sun. (M)
AE, MC, V.

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-
5257). Casual. American. Spcls: steaks, deli sand-
wiches, cheesecake. B daily 6:30 a.m.-11 a.m. L daily
11 a.m.-4:30. D daily 4:30-10. S Sun.-Thu. to 1:30
a.m., Fri.-Sat. to 3 a.m. Pianist daily 5-11. (I)
AE, DC.

MARCO POLO—345 Court St. (718-852-5015). Casual.
Italian. Spcls: paglia fieno alla Marco Polo, shrimp
continental, striped bass al cartoccio. Res. sug. Open
for L and D Mon.-Fri. 11:30 a.m.-11, Sat. 3-mid-
night, Sun. 1-11. Private parties for 150. Pianist
nightly. Free valet P. (M) AE, CB, DC, MC, V.

MONTE'S VENETIAN ROOM—451 Carroll St., bet.
Third Ave. and Nevins St. (718-624-8984). Dress
opt. Italian. Spcls: baked jumbo shrimp alla Monte,
chicken scarpiniello, fresh fish. Res. sug. Open
Sun.-Thu. 11 a.m.-11, Fri.-Sat. to midnight. Free va-
let parking on premises. (M) AE, CB, DC, MC, V.

THE RIVER CAFE—1 Water St. (718-522-5200). Dress
opt. American. Spcls: sauteed quail and foie gras ravi-
oli in soy and mushroom consommé, red snapper baked
in saffron oil with watercrest coulis, crusted sweet-
bread ratatouille, house smoked specialties, ginger-
bread waffles with Tahitian vanilla ice cream. Res.
nec. L Mon.-Fri. noon-3. Br Sat.-Sun. noon-3. D
daily 7-midnight. Pianist nightly. (E) AE, DC.

QUEENS

VILLA SECONDO—184-22 Horace Harding Expy.,
Fresh Meadows (718-762-7355). Casual. Northern
Italian. Res. sug. L and D Tue.-Fri. noon-11, Sat.
4-midnight, Sun. 2-11. Complete L. Closed Mon. (I-
M) AE, DC, MC, V.

WATER'S EDGE—East River Yacht Club, 44th Dr.
(718-482-0033). Dress opt. Continental/Seafood.
Spcls: Pacific striped bass with parsley and lime beurre
blanc, grilled fresh blue prawns with lentil and chili
lobster sauce, marinated breast of duck with apple
sauce and corn fritters. Res. nec. L Mon.-Fri.
noon-2:30. Br Sun. noon-3. D Mon.-Sat. 6-11, Sun.
5-10. Ent. Tue.-Sat. and Br Sun. Private parties for
300. (E) AE, CB, DC.

OTHER EVENTS

COMPILED BY FLORENCE FLETCHER AND TONY COOK

RINGLING BROTHERS AND BARNUM & BAILEY CIRCUS—3/23–5/1. The 118th edition of the “greatest show on earth,” with wild animals, trapeze artists, clowns, acrobats among the acts from around the world, has “Safari Fantasy” as a theme, in a tribute to the African continent. March dates: 3/23 and 3/31 at 2 and 7:30; 3/25 at 10:30 and 7:30; 3/26 at 10:30 a.m. and 2:30; 3/30 at 10:30; 3/31 at 2 and 7:30. Madison Square Garden (563-8300); \$7.50–\$12.50; children’s discounts at some. Please note: Certain performances are subject to cancellation because of basketball or hockey championship-playoff games.

LATE-MARCH CALENDAR NOTES also include the **Greek Independence Day Parade**, 3/27 beginning around 1 p.m., on Fifth Ave. (where else), between 62nd and 79th Sts.—a short parade, but a traditional and colorful celebration... **City Sports Magazine’s Fitness Expo ‘88**, a one-day activities program, will be at the Palladium, 126 E. 14th St., 3/27, featuring 55-minute workouts with noted instructors, exhibits of equipment and services, aerobic classes to watch or join, an aerobic team competition at 4, and TV’s Joanie Greggains as M.C. Classes begin at 8 a.m.—\$18 for each includes a T-shirt—and \$5 admission includes a ticket for the competition, which ends around 6... **Night of Nations**, 3/26, 2–10, will be at International House, 500 Riverside Dr. near 122nd St., and is planned and produced by the residents of the house, who come from over 100 countries and live here while studying. Proceeds go to student scholarships. Food, music, and entertainment will reflect many nationalities, and there’ll be crafts and clothing for sale, too. The Tomov Yugoslav Dance Ensemble will take the stage at 5, an auction at 7, and the Allnations Dance Company at 8:30. An all-day admission is \$6, I.D.’d students and seniors \$4, children \$2... The child psychologist **Dr. Bruno Bettelheim** will be part of a program, “Parenting the Changing Family: The Role of Empathy,” at the New York Society for Ethical Culture, 3/21 at 8; remaining tickets, \$12.50, should be requested from the sponsoring Robert Louis Stevenson School (787-6400). Other speakers, including the school’s director, Lucille Rhodes, will join Dr. Bettelheim on the evening’s panel... Collect six uncooked smooth and unwashed eggs, and take them (carefully), at room-temperature, to the Staten Island Institute of Arts and Sciences, 75 Stuyvesant Pl., S.I. (718-727-1135). Date is 3/22 at 7:30, and you’ll learn the art of decorating eggs for Easter as the Ukrainians practiced and perfected it. Both traditional and modern techniques will be taught by instructors Eloise Beil and Brian Dorph, and cost is \$12; phone to pre-register.

ANTIQUES AND ORCHIDS IN BLOOM—For browsing, sniffing, and/or buying, two different kinds of sales: The **Manhattan Antiques & Collectibles Expo**, 3/26, 27 at Hudson River Piers 88, 90, 92, offers both “classic antiques and modern collectibles,” in displays from 600 dealers from Europe and this country, all organized by category: traditional and classic at Pier 92 (W. 52nd St.), Americana at 50th St. and Pier 90, and 20th-century wares on Pier 88 at 48th St. In the last area, one will find Art Deco, aluminum and bakelite, theatrical and movie memorabilia, as well as jazz (live) by the Bob Kellerman Quartet. Throughout, there’ll be furniture and art, jewelry, quilts, dolls, rugs, and decorative objects from all periods. Hours are 9–6 Sat., 11–7 Sun. \$8 for two days, \$5 for Sun. only... **Brooklyn Botanic Garden’s Spring Orchid Sale**, 3/26, 10–4, will be in the Garden Shop, at 1000 Washington Ave., and it will feature expert Betty Schmidt to answer questions from novice buyers. A big variety of the exotically glamorous blooms will be for sale, meaning the most choice will be snapped up by early arrivals. Other flowery items, including booklets, will also be available.

REVELS AND CAUSES—An evening program to benefit **Columbia: A Magazine of Poetry and Prose** will present writers reading from their own work: Robert Towers, Francine Du Plessix Gray, Lore Segal, Sonia Sanchez, Barbara Guest. Date is 3/29 at 8, at the West Side Y Center for the Arts, 5 W. 63rd St. and admission of \$8 includes reception and book-signing... Stand Together for Affirmative Neighborhood Development—acronym **STAND**—is presenting a **jazz benefit** whose proceeds will go to a lawsuit to enforce the Clean Air Act and to stop building of the Metrotech development project. Mel Lewis, the Soldier Electric String Quartet, Roseanna Vitro, Tim Berne are among the musicians, and the date is 3/22 at St. Peter’s Church, Lexington Ave. and 54th St. \$15 or larger donations (718-875-2764)... **YADDO**, the writers’ community in upstate New York, benefits from a 3/24 performance by Claire Bloom, at the landmark James Burden House, 1 E. 91st St. **Solitary Visions: An Evening With YADDO Writers** will feature the actress’s interpretations of works by Malamud, Bellow, Welty, O’Connor, Baldwin, Hughes, Plath, Williams, Bishop, and Cheever. The black-tie evening includes a champagne-buffet reception, with the performance at 8. Tickets, \$200 and \$500 (518-587-4886)... The Sheraton Centre’s Imperial Ballroom will be the setting for a benefit **wine-tasting**, featuring new bottlings from **Sonoma County** and giving its proceeds to the **McBurney YMCA’s** day-care and child-care centers. Tickets are \$30, and the date is 3/24 at 6:30.

NEW YORK EXPERIENCE—A multi-screen, multimedia montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave. between 48th and 49th Sts. (869-0345). Mon.–Thu., 11 a.m.–7; Fri. and Sat., 11 a.m.–8; Sun., noon–8. \$4.75; under 12, \$2.90.

TOURS

GRAMERCY PARK—3/27 at 3, a walk in this designated Historic District, with Adventure on a Shoestring. Phone for meeting place (265-2663). \$5.

SUTTON PLACE AREA—A walk sponsored by the Abigail Adams Smith Museum, with members of Sutton Area Community, Inc. as host-guides. 3/27 at 2, meet at the Museum, 421 E. 61st St. (838-7044), for an hour’s walk, and return for refreshments and a look at the current exhibition on American architecture, “What Style Is It?” \$2 includes admission; seniors \$1.

FROM SAILING SHIPS TO SKYSCRAPERS—Walk around the financial district, with the Museum of the City of New York (534-1672; ext. 206). 3/27, before 11 a.m., meet at Castle Clinton, tip of Battery Park, for a four-hour trek that traces the city’s mercantile history. \$10; lunch stop along the way (you buy your own).

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). Also call about out-of-town tours. 3/24, 5:30–8:30: an art tour, at MOMA, of the current exhibit “A Cezanne Treasure: The Basel Sketchbooks,” with the Whitney’s Tina Pender; \$13. 3/27, 11 a.m.–3: Brooklyn Heights, with architectural historian Justin Ferate; \$10. 3/27, 11–3: a Passover tour of the Lower East Side, with writer Gerard R. Wolfe, including the Eldridge Street Synagogue; \$13. 3/27, 11:30 a.m.–4: a brunch and walk in the far West Village, with the Municipal Art Society’s Joyce Mendelsohn; \$15, plus brunch cost. 3/27, 11–2:30: “Passage to India,” including a traditional meal, dance performance, visits to a temple and a spice shop; \$28.

SIDEWALKS OF NEW YORK—3/26 at 6: “Ye Olde Tavern Tour”; call for meeting place. 3/27 at noon: “Ghosts of New York”; meet at Washington Square Arch, foot of Fifth Ave. Each tour, \$10 (517-0201).

PROSPECT PARK ENVIRONMENTAL CENTER TOUR—

3/26 at 1: “Emily Roebling’s Bridge”; meet at the Brooklyn Anchorage, Cadman Plaza West at Front St., for a “different” look at the Brooklyn Bridge; guide is Muriel Bayer; \$4; children, seniors, \$2 (718-788-8549).

SHOREWALKERS OF NEW YORK—3/26 at 9 a.m., meet at the Aquarium, Coney Island, Brooklyn, for a behind-the-scenes look, guided by the New York State Marine Education Society; \$11.50. 3/27 at noon: “The Brooklyn Riviera in Spring,” a four-mile walk in shorefront communities; meet at the Sheepshead Bay subway stop, Brighton D train, at Sheepshead Bay Rd. and E. 16th St. (718-797-7450); \$3 donation.

BROOKLYN BIRD CLUB—Walks for beginner-birders, each Sat. in Prospect Park. Meet at 9 a.m., at Grand Army Plaza entrance (718-522-2640). Free.

BROOKLYN BOTANIC GARDEN—Sat. and Sun. at 1, through mid-November, walks highlighting seasonal flowerings and attractions. 1000 Washington Ave. (718-622-4433). Free.

LOOK FOR WILD FOODS—Walks with “Wildman” Steve Brill, in the city’s parks. He’ll help you find black cherries and watercress, butternuts and chicken mushrooms, and more. Phone 718-291-6825 for details on where to meet, any cost (most are free), what to take, and a few rules. 3/26, Kissena Park, Queens. 3/27, Central Park.

NATURE WALKS—Alley Pond Environmental Center, 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 3/23 at 5:30, meet naturalists at 233rd St. and 67th St., Bayside, for a “spring peepers” walk; \$2. 3/26 at 10 a.m., a woodland botanical safari; \$2. Also, a wetlands walk every Sun. at 1; \$2... **Wave Hill**, 249th St. and Independence Ave., Bronx (549-2055): A greenhouse-and-garden walk, every Sun. at 2:15; free. Also 3/26 at 2, a spring nature walk... **New York Botanical Garden**, Bronx (220-8720): 3/26, 10:30 a.m. to noon: a tour of the Montgomery Conifer Collection, with gardener Ken Molinari; meet at the Watson Building; \$2... **Staten Island Institute of Arts and Sciences**, High Rock Park, 200 Nevada Ave., New Dorp, N.Y. (718-987-6233): 3/26 at 2, a spring nature walk in High Rock Park, for the entire family. Free (register at the Visitors Center at 1:45).

URBAN PARK RANGERS—Walks and workshops, most of them free. Call borough offices for the weekend lineup: Bronx: 548-7070 or 589-0096; Brooklyn: 718-287-3400; Manhattan: 397-3080; Queens: 718-699-4294; Staten Island: 718-816-5456.

OUTDOORS CLUB—Write for schedule of hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698. 3/27, a shore walk, from Sheepshead Bay in Brooklyn to Plum Beach; four miles of wild flowers and shore fauna. Meet at 11 a.m. on, street level, outside of entrance of Sheepshead Bay subway, Brighton D-line, E. 15th St. and Sheepshead Bay Rd. (718-998-3793, evens. until 10 p.m.); \$1.

SPORTS

BASKETBALL—**Knicks**, Madison Square Garden (563-8300). 3/26 at 8:30: vs. Boston; 3/28 at 7:30: vs. Dallas. \$8–\$20... **New Jersey Nets**, Meadowlands Arena, East Rutherford, N.J. (201-935-8888). 3/22 at 8:00: vs. Philadelphia; 3/28 at 7:30: vs. Boston. \$6–\$25.

HOCKEY—**Rangers**, Madison Square Garden Arena (563-8300). 3/22 at 7:30: vs. Buffalo; 3/24 at 7:30: vs. Edmonton; 4/3 at 7:30: vs. Quebec. \$10–\$25... **Islanders**, Nassau Coliseum, Uniondale, L.I. (516-794-4100). 3/26 at 7:05: vs. Edmonton; 3/29 at 8:05: vs. Philadelphia; 3/31 at 8:05: vs. Washington. \$17–\$27... **New Jersey Devils**, Byrne Arena, East

OTHER EVENTS

Rutherford, N.J. (201-935-6050). 3/27 at 1:35: vs. New York Rangers; 3/29 at 7:45: vs. Pittsburgh; 4/2 at 1:35: vs. New York Islanders. \$10-\$19.

BOXING—Madison Square Garden (563-8300), Felt Forum. 3/25 at 7:30. Live card of 8 professional bouts. Junior welterweights Howard Davis Jr. vs. Shelton LeBlanc; Jr. lightweights Gino Gelormino vs. Aris-tes Acevedo, others. \$10-\$20. Golden Gloves semifinal bouts in this amateur competition. Felt Forum; 3/23, 24 at 7:30; \$7-\$10.

WRESTLING—World Wrestling Federation Title Championship. Madison Square Garden (563-8300). 3/27 at 4. Top fourteen wrestlers compete for vacant title. Hulk Hogan vs. Andre the Giant; Inter-continental Match: Honky Tonk Man vs. Brutus "The Barber" Beefcake; Tag Team Match: Strike Force vs. Demolition. \$15-\$25. U.S.A. vs. U.S.S.R., Madison Square Garden Felt Forum, 3/29 at 7:30. Amateur freestyle wrestling. Benefit for the Say No to Drugs Foundation: \$15-\$25.

KARATE—Open Karate Championship, Madison Square Garden Felt Forum, 3/26 at 8. Karate, Kung Fu, and Tae Kwon Do. Separate divisions of all ranks, White Belt to Black Belt. \$8-\$25.

STEPS—10K Run, 3/27 at 11. Runners of all ages and paces are expected to compete in this 6.2 mile run, which begins at E. 69th St., Central Park, East Drive, and ends at W. 67th St., West Drive. Sponsored by the New York Road Runners Club (860-4455). \$15.

COLLEGE BASKETBALL—National Invitation Tournament. Madison Square Garden (563-8300). Post-season college classic will include Boston College, University of Connecticut, Ohio State University, Old Dominion University, Fordham University and more. Semifinal doubleheader: 3/29 at 7; championship doubleheader: 3/30 at 7. \$11-\$15.

HORSE RACING—Aqueduct, through May (718-641-4700). Daily except Tue.; post time, 12:30. \$2, \$5. Featured: 3/23, Catskill (NYB); 3/26, Bay Shore.

CHILDREN

STORY HOUR—A selection of picture books will be read in French for children ages 6-8. 3/25 at 4. French Institute/Alliance Française, 22 E. 60th St. (355-6100, ext. 215). \$1.

THE MAGIC FLUTE—The Mozart opera, adapted for children, and performed by the Vineyard Theatre Players. 3/26 at 12:30 and 2. Bank Street College Auditorium, 610 W. 112th St. (362-7558). \$15.

PEACE CHILD—A musical play about the danger of nuclear arms, performed by youngsters. 3/25 at 8, 3/26 at 2 and 4, and 3/27 at 2. The Young People's Program, Lee Strasberg Theatre Institute, 115 E. 15th St. (533-5500). Free (reserve).

EXPO FRANCE—FAO Schwarz will sponsor the first major French exposition created exclusively for children. March activities: 3/26, noon-2: Babar the Elephant arrives and author Laurent de Brunhoff autographs Babar books; also, Madame Catherine Refabert autographs her Corolle dolls; 3/27, 11 a.m.-4: Roger Chalandard demonstrates building with colorful cubiforms; 3/28 and 3/31, noon-4: Face painting artists create French designs for children; 3/29, 11 a.m.-4: Mark Rebibo demonstrates Meccano building; 3/30, 11 a.m.-4: Herve Halgand autographs his wooden Vilac toys; 3/30 at 3 and 4: The Manhattan Company of Performing Arts takes children on an imaginary trip to Paris. FAO Schwarz, Fifth Ave. and 58th St. (644-9400). Free.

ILLUSION AND "PRIEST" IDIGATION—Join Father Jerry for an evening of magic and mirth. 3/25 at 8. St. Francis of Assisi Church Hall, 21st Ave. at 45th St., Astoria, Queens (718-728-7801). \$6.

CINDERELLA—A musical version of the rags-to-riches story. 3/27 at 1 and 3. The Puppetworks' Theatre, 287 Third Ave., Park Slope, Brooklyn (718-834-1828). \$3.75.

BREAKFAST WITH PETER RABBIT—Enjoy breakfast and see Peter Rabbit, a clown, a magician, and a paper plate hatmaker. Charleston Garden Restaurant, at B. Altman's, Fifth Ave. at 34th St. (679-7800, ext. 6858). \$6.

THE UNKNOWN SOLDIER—The story of Deborah Sampson Gannett, who disguised herself as a boy in order to fight in the Revolutionary War. 3/26 at 2. The New-York Historical Society, 170 Central Park West (873-3400). \$5; \$4, children.

ALICE IN WONDERLAND—A musical version of the classic story performed by the Prince Street Players. 3/26 at 11 a.m. and 2. Colden Center, Queens College, L.I.E. between exits 23 and 24, Flushing, Queens (718-793-8080). \$4; \$5.

A CHILDREN'S PLAY—See the musical play *Mio*, about a young boy who is misunderstood by those who know him. 3/26, 3/27, 4/9, 4/10, 4/16, 4/17, 4/23, 4/24, 4/30, and 5/1. Saturdays at 3 and Sundays at 6. Speech and Theatre Building, Room B-02, Lehman College, Bedford Park Blvd. West and Goulden Ave., Bronx (960-6096). Free (first-come basis).

PERFORMANCE ART AND PUPPETRY—See three Asian American performers and also a play by the Leela Puppet Theatre. 3/25 and 3/26 at 8; also, 3/25-4/22: "Yesterday: Reflections On Childhood," an exhibit featuring works by Asian American artists. Asian American Arts Centre, 26 Bowery (233-2154). \$7.

A SPRING AWAKENING—Enjoy a puppet show, a poetry reading, and a photography exhibit. 3/27, 2-4. Henry Street Settlement, Arts for Living Center, 466 Grand St. (598-0400). \$2.50; children, 50 cents.

MEET AN AUTHOR—Meet children's mystery writer James Howe and receive his autograph. 3/26, 1-3; also, 3/24 and 3/31 at 4, children, ages 4-8 can enjoy at special story hour. Books of Wonder, 132 Seventh Avenue at 18th Street (989-3270). Free.

ALICE IN WONDERLAND—A children's show adapted from the Lewis Carroll story by The Manhattan Project. Every Tue.-Sun., 3/22-4/3 at 8. The Sanford Meisner Theatre, 16- Eleventh Ave. at 23rd St. (779-7156). \$8.

STORY HOUR—A variety of stories and tales. Every Sun. at 11 a.m. Eeyore's Bookstore West, 2212 Broadway between 78th and 79th Sts. (362-0634). Free.

JACK AND THE BEANSTALK—A musical fantasy based on the classic fairy tale. Sat. and Sun. 3/26, 3/27 at 1 and 3:30. Fantasy Playhouse, 317 Merrick Rd., Lynbrook, N.Y. (516-599-1982). \$5 (reserve).

PUPPET SHOW—*Babes in Toyland*, a musical performed by Betty Nelson. 3/26 and 3/27 at 11 a.m. and 1. Murphy Center at Asphalt Green, 555 E. 90th St. (369-8890). \$3 (reserve).

STORY HOUR—Listen to stories, then have cookies and milk. Every Sun. at 11 a.m. Hudson Street Papers, 234 Third Ave. (529-9748). Free.

SPECIAL EXHIBITS—Dinosaurs—Features dinosaur books, photographs, and models from the collections of Angelo Pastormerlo and John Rodriguez. Through March at the Chatham Square Library, 33 E. Broadway (964-6598). Hours: Mon., Wed., and Thu., 2:30-6; Tue., 2:30-8; Sat., 10 a.m.-5. Free. . . **Art of Urban Indian Children**—See artwork by Native American children living in New York City and Buffalo; all projects relate to Native American culture and heritage; also, **Indians as Children See Them**—An exhibit of artwork by New York City schoolchildren grades k-12, based on an American Native theme, and judged by a five-member arts team. Both exhibits through 5/8 at The Museum of the American Indian, Broadway at 155th St. (283-2420). Hours: Tue.-Sat., 10 a.m.-5; Sun., 1-5. Adults, \$3; children, \$2; Native Americans, free. . . **Carnival of Toys**—Features circus scenes and a procession of vehicles en route to the fairgrounds; also, an array of toys including the "Humpty Dumpty Circus," with a ring, a tent, a cast of clowns, animals, acrobats, cast iron wagons, carts, and more. Through spring at the Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). Hours: Tue.-Sat., 10 a.m.-5; Sun. and holidays, 1-5. Free with admission; adults, \$3; children, \$1.

LONG RUNNERS—Mostly Magic: Magicians Brian McGovern and Imam, Sat. at 2. 55 Carmine St. off Sixth Ave. and Bleecker (924-1472). \$7.50 (reserve). . . **13th Street Repertory Company: The Rose That Refused to Bloom, a musical about growing up; Sat. at 1 and 3. *The Snow White Show*, Sun. at 1 and 3. 50 W. 13th St. (675-6677). \$4. . . **Michael Taubenslag Productions**: 3/27 at 1:30: *The Funzapoppin' Magic Show*; Jan Hus Playhouse, 351 E. 74th St. (772-9180). \$3.95 (reserve). . . **The Little People's Theater Company**: Every Sat. and Sun. through 4/10; at 1:30: *Goldilocks*; at 3: *Cinderella*. The Courtyard Playhouse, 39 Grove St. (765-9540). \$5 (reserve). . . **The Party Center**: Every Sat. and Sun. at 1: *Cinderella*, plus a sing-along program; performed by the Papageno Puppet Theatre at West Side YMCA, 5 W. 63rd St. (874-3297). \$6 (reserve). . . **New Media Repertory Company**: Every Sat. at 3, through 6/4: *Alfred***

the Dragon; a children's show with participation. New Media Repertory Co., 512 E. 80th St. (734-5195). \$4; adults, \$4.50.

SOUTH STREET SEAPORT MUSEUM—At the Seaport Gallery, 213 Water St.: 3/26 at 1: "Up, Down, and All Around"—Children will create art from objects found on a walk through the Seaport in this special workshop; also, at the gallery, through 3/27: "The Port on Paper"—An exhibit of artwork by New York City children reflecting their views of the seaport of New York; every Sat., at 1, children can create their own artwork with a seaport theme; all workshops are free with museum admission. \$4; children, \$2.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 3/26 and 3/27 at 1 and 3: "Felt Hand Puppets"—Participants will make hand puppets with colorful art materials. Exhibits: "Nature Area"—Animals to observe. "Pageant of Puppets"—Puppets, marionettes, puppet films, and puppet art activities. See puppets from Italy, marionettes from France, shadow puppets from Thailand and the People's Republic, and learn to use finger, rod, and hand puppets. Hours: Tue.-Fri. 1-5; weekends, 11 a.m.-5. Adults, \$2 (weekends) and \$1 (weekdays); children, \$3, \$2.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.-6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Also meet Gor-don, the talking robot, program a rock video.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. Weekend theme for 3/26, 3/27: "Storm Clouds: Winslow Homer"; weekend activities include films and drawing classes. Gallery Adventure (includes sketching and hands-on-project): Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 10:30 a.m. and 2, Uris Orientation Theater include *The Grasshopper and the Ant*, *Wind*, and *The Sound Collector*; slide talk and gallery hunt: Sun., 1 and 3, Uris Room; art adventure: Drawing for ages 10 and above, Sun. 1:30-3. Free (with admission).

BROOKLYN CHILDREN'S MUSEUM—145 Brooklyn Ave. (718-735-4400). 3/25 at 2: "Storytime"; at 3: "Secret Life of Plants"; 3/26 at 2: "The Magic of Mummies"; 3/27 at 1 and 3: "African Magic Show"; at 1:30: "Doll Enchantment"; 3/28 at 3: "Mask Storymaking"; also, "Doctor Dimension and the Rulers of the Universe," an exhibit. Hours: Mon., and Wed.-Fri., 2-5; Sat., Sun., and 10 a.m.-5. Donation.

QUEENS MUSEUM—New York City Building, Flushing Meadow-Corona Park (718-592-2405). Sunday Family Workshop: 3/27 at 1 and 3: "You Print: Photography and Art"—Make a portrait of yourself by using photosensitive paper. 50 cents. Hours: Tue.-Fri., 10-5; Sat., Sun. noon-5:30. Adults, \$2; children, \$1.

NEW YORK HALL OF SCIENCE—47-01 111th St., Flushing Meadow-Corona Park (718-699-0005). 3/26, 3/27 at 2 and 3: "Saving Sight"—Study recent developments in preventing eye diseases. Free (with admission). Hours: Wed.-Sun., 10 a.m.-5. Admission: Adults, \$2.50; children, \$1.50.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000, ext. 231). Every Sat. and Sun. at 2: "What's Up?" a free drop-in art workshop for children 6-12. . . Every Sat. at 11 a.m.: "Arty-Facts"—A workshop that explores art concepts with games. Both programs free with museum admission. Hours: 10 a.m.-5, daily. Closed, Tues. Adults, \$3; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 3/26 at 2: "Batter Cake and Butter Making Family Workshop"—Families will make their own butter and prepare battercakes using a recipe that dates from the 1840s. \$2, per person (reserve); 3/27 at 2: "Metamorphosis"—Heather Forest will tell selected fables and legends (reserve); through October: "Tales in Tall Trees," a hands-on exhibit about story-making located in the first floor gallery. Hours: Wed.-Fri. 1-4, and Sat.-Sun., 11 a.m.-5. \$2.

NEW YORK AQUARIUM—W. 8th St., Brooklyn (718-265-3400). Daily: Walruses, dolphins, sea lions, sharks, and much more. "The Red Sea Exhibit"—Elaborate rockwork and coral simulate the vertical reefs of the Red Sea. Hours: Daily, 10 a.m.-4:45. Adults, \$3.75; children, 2-12, \$1.50 (under 2 free); senior citizens free, Mon.-Fri. after 2 (except holidays).

NIGHTLIFE

DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd-23rd Sts. (242-9066). Every Fri. from 6-8: Alan Kamen Trio. 3/23: Robert Silverman Group. 3/24: Rebecca Kane Group. 3/25, 26: Bucky and John Pizzarelli. 3/27: Claire Foster. 3/28: Enrico Grabafei. 3/29: Jim Kunkel Group. **AE, CB, DC.**

THE BITTER END—149 Bleecker St. (673-7030). 3/23: No Boundaries; Fandango. 3/24: Plain Jane; LaFlor. 3/25: Breathing Method; The Stand. 3/26: Jupiter Jets; The Crows. 3/27: The Singles. 3/28: Brau Bear; Common Sense. 3/29: Big Bang; Comedy Night. **No credit cards.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 3/27: Carmen McRae. 3/28: Kenny Barron All-Stars. 3/29-4/3: Chick Corea and Gary Burton. "After Hours ..." the Philip Harper Quartet play Tue.-Sun. after last set till 4 a.m. **AE.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 3/25: The Church. 3/26: Roger McGuinn. 3/28: Living Colour with Vernon Reid; Antoinettes. 3/29: Nanci Griffith; David Olney. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 3/26: Richie Beirach with Ron McClure. 3/27: Kirk Lightsey. 3/28-4/2: Fred Hersch with Harvie Swartz. Sets from 9:45. **AE, CB, DC, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 3/27: Irene Reid. 3/28: Hamiet Bluiett Telepathic Big Band. 3/29-4/4: Clark Terry Quartet and Carrie Smith. Tue.-Thu. and Sun. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 3/24: Stand-up comedy with Dick Donovan, Stu Silberberg, Barry Morris, Sasha Vosk, and Reggie McFadden. 3/25: Greg Ryan hosts Ballad Night with Marybeth Lahr, Jim Hawkins and Josephine McNamara. 3/26: Cathal Hayden and Brian McGrath. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 3/27: The Supremes' Mary Wilson. 3/28: Les Paul Trio. 3/29-4/3: Scott Hamilton Quintet. Shows Tue., Wed. and Sun. at 8 and 10; Thu. at 8 and 11; Fri.-Sat. at 8, 10 and midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with pianist Terry Waldo playing ragtime and early jazz, Thu.-Sat. at 9. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 3/23: Michael Weiss. 3/24: Lynn Bernstein. 3/25, 26: Lynn Bernstein with Calvin Hill. 3/27: Dave Berkman. 3/29-31: Hal Schaefer. **Upstairs:** 3/25 at 8: Eileen Richter, followed by David Peaston at 10, and David Raleigh at 11:30. 3/26 at 8: Marta Sanders, followed by Cabaret at 9:30 and 11:30. **AE, MC, V.**

HORS D'OEUVRE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Wolfin Trio,

Tue.-Sat. from 7:30-12:30 a.m., in addition, from 4-9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4-9, and Mon. 7:30-12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th-98th Sts., 2nd floor (666-3600). 3/23: Roy Meriwether Trio. 3/24: John Pizzarelli, Jr. Trio. 3/25: Richard Rodney Bennett. 3/26: Ken Peplowski Trio. 3/28: Joel Forrester. 3/29: Andy Tuck. **AE, CB, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St. (473-9870). 3/23: STUFF II featuring Gordon Edwards. 3/24: Jim Quarry; Valerie Blakk. 3/25: Curtis T and the Kick; Pleasure Pirates. 3/26: Walt Whitney. 3/27: Bernard Grobman; George Breakfast. 3/28: Innocence Abroad; Run to Nine. 3/29: Red Eye Rose; Flea Circus. **No credit cards.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz Tue.-Sat. from 9:30, Sun.-Mon. from 9. Through 3/26: Pianist John Bunch with Phil Flanigan on bass. 3/27, 28: Pianist Harry Connick, Jr. 3/29-4/1: Pianist Roland Hanna with Stafford James on bass. **AE, MC, V.**

KNITTING FACTORY—47 E. Houston St. (219-3055). 3/23: Kazutoki Umezu; Kenn Kweider and the Darrows. 3/24: Carlos Ward's Quartet. 3/25: Arto Lindsay and Friends. 3/26, 27: James Blood Ulmer. 3/28: Rashied Ali Quartet. 3/29: Plan 9; Persian Gulf. **No credit cards.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 4/9: Rhythm and blues singer Ruth Brown. Shows Tue.-Sat. at 9:30 and 11:30. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 3/25, 26: Art Blakey and The Jazz Messengers. **AE, CB, DC, MC.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Big Band. Thu.: Sean Mahoney and his Crazy Rhythms. Fri.: Cathy Chamberlain and her All Star Dixieland Group. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged All-Stars; Samulano Trio with Corky D. Mon.: Rob Scott and his New Deal Swing Band. Tue.: Vince Giordano and the Nighthawks Combo. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (254-2800). Dance to the Big Beat. 3/26: Men Without Hats; Beyond Words. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2-6. Legendary trumpeter Doc Cheatham, Sun. 3-7. Through 3/27, 29-4/3: The Jazztet featuring Benny Golson, Curtis Fuller, Mickey Tucker, Ray Drummond, Marvin "Smitty" Smith, and Terence Blanchard sittin' in for Art Farmer. 3/28: Gil Evans' Orchestra. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 3/24-26: The Group "Who It Is," featuring Cornell Dupree. 4/1, 2: The Drifters. Shows Wed. at 9, Thu. at 9 and 11, Fri.-Sat. at 9 and midnight. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 3/23: Clilly and East of Urban. 3/24: Open Wide; Trained Attack Dogs. 3/25: Cucumbers; Bedesmen. 3/26: Nashville Ramblers; The Ravens. 3/28: The Surreal McCoys. 3/29: Rock n'Roll night featuring Em Zale, singer Tom Merlynn, hosted by Sanders and Warren. Shows from 9. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). Through 3/26: The Tony Williams Quintet. 3/28: "Salsa Meets Jazz" with Eddie Palmieri and his orchestra, Hilton Ruiz Ensemble, and guest soloist Henry Butler. **Terrace:** Through 3/27: The Brooks

Kerr Duo, Tue.-Sun. from 10-2 a.m. **AE, MC, V.**
VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 3/27: The Bobby Hutcherson Quartet. 3/28: Mel Lewis and the Jazz Orchestra. 3/29-4/3: Illinois Jacquet and His Big Band. Shows at 10, 11:30, and 1 a.m. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 3/23-27: Michele Hendricks backed by the David Leonhardt Trio. 3/28: Comedy Out of Control with Steve Solis, Jedda Jones and others. 3/29: David Bixler. Jazz, Tue.-Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. Through 3/26: Pianist Jane Jarvis with Jack Lesberg on bass. 3/27: guitarist Gene Bertoncini with Michael Moore on bass. 3/28-4/2: Pianist Jane Jarvis with Major Holley on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar. Mon.-Thu. 11:30 a.m.-3 a.m., Fri. 11:30 a.m.-4 a.m., Sat. 7:30-4 a.m., Sun. 7:30-3 a.m. 3/24: Rick Danko; Elliott Murphy. 3/25: Sun Rhythm Section; Jack Smith's Rockabilly Planet. 3/26: Commander Cody; Tommy Joe White. 3/27: Dry Branch Fire Squad; Back Roads. 3/30: Jorma Kaukonen. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th-49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CAROLINE'S AT THE SEAPORT—89 South St., Pier 17 (233-4900). Restaurant with cabaret. 3/23, 24: Remote Control - MTV Comedy Game Show. 3/25-27: Comedian Rick Aviles. 3/29-31: Comedienne Carol Leifer. Also **Caroline's on 8th—332 Eighth Ave., bet. 26th-27th Sts. (924-3499).** Continuous showcase. **AE, MC, V.**

COMIC STRIP—1568 Second Ave., bet. 81st-82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.-Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and 11:30. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 3/27: Comedians Fred Greenlee, Al Romero, Barry Weintraub, Stanley Ullman, Danny Curtis, and Mike Eagan. Sun.-Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Ron Darian, Jerry Diner, and Angela Scott. Sun.-Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. 3/25, 26: John Manfrelotti. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.-Sat. from 5:30-7:30: Pianist Johnny Andrews. Wed.-Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Night-club-theater featuring magic and comedy. 3/23: Magician Imam and singer Pamela Smith. 3/24: Magician Torkova and comedian Terry Day. 3/25, 26: Comedian/magician Jack Young with comedian Rob Weinstein. 3/29: Showcase. Tue.-Thu. at 9:30, Fri.-Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 3/27: Comedians Jack Simmons, Spanky, Mark Beres. Sun.-Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 7:30, 9:30 and midnight. **AE, MC, V.**

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NIGHTLIFE

DANCING

CLUB EL MOROCCO—307 E. 54th St. (750-1500). Blue and white zebra stripes, palm trees and starlit ceiling make a unique ambience for dinner and dancing to the El Morocco Orchestra, every Tue.-Sat. from 7-4 a.m.
AE, DC, MC, V.

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.-Thu. 7-midnight, Fri.-Sat. from 8.
AE, CB, DC, MC, V.

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing. Through 4/2: The Jordan Sandke Trio alternating with singer-pianist Tommy Furtado, nightly, except Sun., from 8-3 a.m.
AE, CB, DC.

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Belle Epoque restaurant with dancing to the Maxim's Orchestra every Tue.-Thu. from 9, Fri.-Sat. from 10.
AE, DC.

REGINE'S—502 Park Ave., at 59th St. (826-0990). Elegant French restaurant, Mon.-Sat. 7:30-midnight, with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.-Sun. from 2:30. 3/26: The 'New' Xavier Cugat Orchestra with Ada Cavallo conducting.
AE, V.

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 3/23, 24: Astrud Gilberto 'The Girl from Ipanema.' 3/25: Tabou Combo. 3/26: Pe De Boi. 3/29: Ibrahim's World Beat. 3/30, 31: Bhundu Boys.
AE, CB, DC, MC, V.

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Through 3/26, Wed.-Sat. at 6:30: Daugherty and Field. Through 4/9, Tue.-Sat. at 9: Political impressionist Jim Morris. 3/24-4/9, Thu.-Sat. at 11: Singer Mary-Cleere Haran.
AE, MC, V.

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *High Energy*, featuring singer Denise Schaffer, French pickpocket Patric Querrot, magician Felston Jones, acrobatic troupe Los Gauchos, and showgirls, nightly at 9 and 11:30.
AE, CB, DC.

DUPLEX—55 Grove St. (255-5438). Cabaret-piano bar. 3/23: Joe Morra; Jeff Loeffelholz. 3/34: Joe Morra; Rick Crom. 3/25: Joe Morra; Nancy Timpanaro. 3/26: Joe Morra; RSVP. 3/28: Jill Cohen; Mary Beth Kayson. 3/29: Tracey Morse; Teri Coyne. Shows at 8 and 10, with an extra show Fri. and Sat. at midnight.
No credit cards.

ELEONORA—117 W. 58th St. (765-1427). Italian restaurant. Every Mon.-Wed. from 7-10: Singer-pianist Larry King. 3/24, 25 at 9: Singer-flautist Susan Bunn.
AE, CB, DC, MC, V.

ENCORE, ENCORE—318 W. 45th St. (489-6100). New French/American restaurant with singer-pianist Tim Strong, Wed.-Sat. from 9:30-1 a.m. **Panache Encore!** (489-6357). 3/23: Greg Higdon. 3/24: Barbara Louis. 3/25: Jon Andersson; Mark Nadler. 3/26: Ronnie Welsh; *Everything Old Is New Again*; Mercedes Hall. 3/27: Anita Hollander. 3/29: Kevin Scott Hall.
AE, DC, MC, V.

JAN WALLMAN'S—49 W. 44th St. (764-8930). Restaurant-cabaret. 3/23, 24: Yvonne Constant with pianist Stan Free. 3/25: Barbara Lea with pianist Wes McAfee. 3/26: Judy Kreston and David Lahm with Curtis Bahn on bass. 3/28: Bob Stewart. 3/29: Nancy Baxter with Paul Trueblood.
AE, CB, DC, MC, V.

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Bittersuite*, musical review featuring Stephen Berger, Suzanne Blakeslee, David Edwards, Barbara Marineau, Thu.-Fri. and Mon. at 8, Sat. at 7 and 10, Sun. at 5:30 and 8. 3/28 at 10: Ken Lundie with Susan Bunn and Luther Fontaine in *Three of a Kind*.
AE, CB, DC, MC, V.

TROCADERO—91 Charles St., at Bleecker St. (242-0636). 'True Blue' Eugene O'Neill's *Before Breakfast*, Tennessee Williams' *Moony's Kid Don't Cry*, Tue. and Thu. at 7, Wed. at 9. 'True Blue 2' Conrad Bromberg's *The Rooming House*, Henry Wyatt's *I'm Alone, Honest*, Tue. and Thu. 9, Wed. at 7.
AE, CB, DC, MC, V.

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 3/26: Andrea Marcovicci, Tue.-Sat. at 9:15 and 11:15. From 3/30: Steve Ross returns with *Thanks For The Memory*. **Rose Room**: Singer-pianist Buck Buchholz plays every Sun. from 5:30-11.
AE, CB, DC, MC, V.

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle**: Through 3/27: Jazz-pianist George Shearing, every Tue.-Sat. at 10 and midnight. 3/29-7/2: Bobby Short returns. **Belmians Bar**: Pianist Barbara Carroll returns for the season, Tue.-Sat. from 9:45-1 a.m.
AE, CB, DC, MC, V.

NOVOTEL—52nd St. and Broadway. (765-4985) **Café Skylight**: Singer-pianist Sarah McLawler plays Tue.-Sat. from 6:30-midnight; Robert Moskowitz takes over on Mon.
AE, CB, DC, MC, V.

OMNI PARK CENTRAL—Seventh Ave. and 55th St., (757-4441). **Notes**: Pianist-singer-songwriter Buck Buchholz plays Tue.-Thu. from 8:30-12:30 a.m. Every Fri. and Sat. from 9-1 a.m., dance the night away to the Peter Valentine Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse**: Singer-pianist Al Foster plays Tue.-Sun. from 5-9, Mon. 5-1 a.m., followed by The Eddie Moore Jazz Trio, Tue.-Sun. 9-1 a.m.
AE, CB, DC, MC, V.

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room**: Dance and dine with the Edward Tone Trio, Tue.-Sat., 7:30-11:30. Pianist Nancy Winston, Sat.-Sun., 6-10.
AE, CB, DC, MC, V.

SHERATON PARK AVENUE—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber**: Through March: Pianist Peter Malinverni with Pat O'Leary on bass, Wed.-Thu. from 7:30-12:30 a.m., Fri.-Sat. from 9-1:30 a.m.
AE, CB, DC, MC, V.

ST. REGIS-SHERATON—Fifth Ave. at 55th St. (753-4500). **King Cole Room**: Romantic Art Deco restaurant with dancing to the Hi-Tops every Sat. from 7-1 a.m. Pianist-singer Bob Wetherbee plays Mon.-Fri. from 5:30-11:30.
AE, CB, DC, MC, V.

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge**: Pianist Michael Roberts plays Tue.-Sat. from 7-11.
AE, CB, DC, MC, V.

PIANO ROOMS

BANKERS & BROKERS—301 South End Ave., at Albany in Battery Park City. (432-3250). Italian-continental restaurant featuring singer-pianist Barbara Rose, every Wed.-Sat. from 7-11.
AE, DC.

BROADWAY BABY—407 Amsterdam Ave., bet. 79th-80th Sts. (724-6868). High-tech piano bar. 3/23: Roger Kabler. 3/24: Annie Hughes with pianist Matt Ward. 3/25: Valentine Ryder with pianist Steve Flaherty. 3/26: Maggie Anderson with pianist Steve Boccino. 3/28: Cathy Darnall and Jay Kerr. 3/29: Barbara Lewin with Jay Kerr. Nightly at 8.
AE, MC, V.

DON'T TELL MAMA—343 W. 46th St. (757-0788). 3/23: Jennifer Winn; Amy Coleman; Greta. 3/24: Rochelle Seldin; Susan Borofsky. 3/25: Cynthia Crane; Randa McNamara; *Call Me Ethel*. 3/26: Randa McNamara; Selma Hazouri. 3/28: James Pritchard; RSVP .. the vocal group. 3/29: Cayte Thorpe; Linda Strasser.
No credit cards.

LE VERT GALANT—109 W. 46th St. (382-0022). Great French restaurant. Singer-pianist Kosmas, Tue.-Sat. from 7:30.
AE, CB, DC, MC, V.

MARTY'S EAST—209 E. 56th St. (935-7676). Handsome steakhouse with singer-pianist Andy Terra playing pop favorites and light jazz of all vintages, Mon.-Sat. from 5-1 a.m.
AE, CB, DC, MC, V.

RAKEL—231 Varick St. (929-1630). French restaurant with a new piano room. Mon. and Tue. from 9-midnight: Pianist Peter Daou. Wed. from 9-midnight: Skip Weinstock. Thu.-Sat. from 10-1 a.m.: Jazz Broker Trio.
AE, CB, DC, MC, V.

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Pianist Steve Banyra plays the classics of George Gershwin and Cole Porter to modern classics of Stevie Wonder, Tue.-Sat. from 6.
AE, CB, DC, MC, V.

STELLA DEL MARE—346 Lexington Ave. bet. 39th-40th Sts. (687-4425). Singer-pianist Alex Johnson performs anything from Broadway shows to jazz, Mon.-Fri. from 6-11.
AE, CB, DC, MC, V.

RADIO

HIGHLIGHTS

COMPILED BY CATHY HAINER

Wed., March 23

3:00/WNCN—Gade: Novelettes for Violin, Cello, and Piano, Op. 29; **Corelli:** Cto. Grosso in B-Flat, Op. 6, No. 5.
4:00/WNCN—Ravel: *La Valse*; **Wassenaer:** Cto. Armonico in f; **Holst:** Suite in F, Op. 28, No. 2.
5:00/WNCN—Bellini: Cto. for Oboe in E-Flat; **Schubert:** Sonata for Piano, Violin, and Cello in B-Flat.
6:00/WNCN—Prokofiev: *Dreams*, Op. 6; **Debussy:** Sonata for Cello and Piano in D.
8:00/WNCN—Gottschalk: *Le Banjo*; **Molter:** Cto. for Clarinet No. 4 in A.
8:05/WQXR-AM/FM—“Symphony Hall.” **Mozart:** Sym. No. 34 in C; **Mussorgsky:** *Pictures at an Exhibition*.
8:20/WNYC—St. Paul Chamber Orchestra. David Zinman, conductor. **Perle:** *Sinfonietta*; **Mozart:** Piano Cto. No. 19; **Schubert:** Sym. No. 6.
9:00/WNCN—Tchaikovsky: Serenade for Strings in C Op. 48; **Beethoven:** Variations on *Se vuol ballare* in F.
9:06/WQXR-AM/FM—“McGraw-Hill Young Artists Showcase.” Robert Sherman, host.
Thurs., March 24
3:00/WNCN—Schubert: Sym. No. 4 in c, “Tragic”; **Widor:** Suite for Flute, Op. 34; **C. P. E. Bach:** *March*.
4:00/WNCN—Medtner: *Acht Stimmungsbilder*, Op. 1, Nos. 1, 4, and 7; **Albicastro:** Cto. a Quattro in B-Flat, Op. 7, No. 6.
WNYC—Britten: Variations on a Theme by Purcell.
WQXR-AM/FM—Bizet: *Carmen*; Suite No. 1; **C. P. E. Bach:** Sym. in E-Flat.
5:00/WNCN—Galuppi: Cto. for Flute in D; **R. Strauss:**

Capriccio, Op. 85.
6:00/WNCN—Sinding: Suite for Violin in a, Op. 10; **Vivaldi:** Cto. for Recorder and Strings in C.
7:05/WQXR-AM/FM—“Ensembles of the Philharmonic.”
8:05/WQXR-AM/FM—Mussorgsky: *Pictures at an Exhibition*; **Tchaikovsky:** Qt. No. 1, “Andante Cantabile.”
8:20/WNYC—Dvorak: Sym. Variations, Op. 78; **Joachim:** Hebrew Melodies, Op. 9.
9:00/WNCN—“AT&T Presents Carnegie Hall Tonight.” John Rubinstein, host. New Jersey Symphony Orchestra. Hugh Wolff, conductor. **Debussy:** *Images pour Orchestra*, “Rondes de printemps”; **Stravinsky:** *Le sacre du printemps*.
WNYC—Ravel: *Tzigane*; **Szabo:** Lyric Suite.
Fri., March 25
3:00/WNCN—Bach: Cto. for Harpsichord No. 1 in A; **Saint-Georges:** Qt. No. 2 in E-Flat; **Hanson:** *Dies Natalis*.
4:00/WNCN—Dowland: *Five Dances*; **Bach:** Toccata in c.
WNYC—Nielsen: Sym. No. 3.
WQXR-AM/FM—Child: *Coronation Anthem*.
5:00/WNCN—Handel: Cto. Grosso in G, Op. 3, No. 3; **Saint-Saëns:** Fantasy for Violin and Harp, Op. 124.
6:00/WNCN—C. Stamitz: Bassoon Qt. in F, Op. 29, No. 6; **Schubert:** Rondo for Piano for Four Hands in A, Op. 107.
8:00/WNCN—Bloch: Cto. Grosso No. 1 for Strings with Piano Obligato; **Bach:** Cto. for 3 Harpsichords in d.
8:05/WQXR-AM/FM—Sammartini: Flute Cto. in F; **Mussorgsky:** *Pictures at an Exhibition*.
9:00/WNCN—“Great Performances: Bernstein on Brahms VI.” Vienna Philharmonic Orchestra.

Leonard Bernstein, host. Sym. No. 3 in F, Op. 90.
9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor. **Mahler:** Sym. No. 2 in c.
Sat., March 26
10:00 a.m./WNCN—Bach: Sonata for Viola da Gamba and Harpsichord No. 3 in g; **Alkan:** Preludes, Op. 31.
WNYC—Haydn: String Qt., Op. 64, No. 5; **Mozart:** Piano Cto. No. 19.
10:04 a.m./WQXR-AM/FM—Vivaldi: Cto. for 4 Violins and Cello in b; **Bax:** Piano Sonata No. 2 in F-Sharp.
11:00 a.m./WNCN—Ravel: Cto. for Piano in G; **Satie:** *Parade*; **Bach:** Trio Sonata in G.
WNYC—Schumann: Piano Qt., Op. 44; **Brahms:** 6 Chorale Preludes.
11:04 a.m./WQXR-AM/FM—Praetorius: *Terpsichore: Dances* 13–15; **Chopin:** Nocturne No. 15 in f, Op. 55, No. 1; **Falla:** *Nights in the Garden of Spain*.
12:00/WNCN—Saint-Saëns: Introduction and Rondo Capriccioso, Op. 28; **Borodin:** Qt. No. 2 in D.
WNYC—Chadwick: Symphonic Sketches; **Schuller:** 7 Studies on Themes of Paul Klec.
12:05/WQXR-AM/FM—Beethoven: Sym. No. 8 in F; **Bax:** Qt. for Harp and Strings.
1:00/WNCN—Schein: *Banchetto Musicale*; **Tchaikovsky:** Sym. No. 2 in c, Op. 17, “Little Russian.”
1:30/WQXR-AM/FM—“The Texaco- Metropolitan Opera Broadcast.” James Conlon, conductor.
Mussorgsky: *Khovanshchina*.
5:00/WNCN—Debussy: Qt. in g, Op. 10; **Sibelius:** *Serious Melodies*, Op. 77.
5:04/WQXR-AM/FM—Mozart:

Piano Cto. No. 23 in A; **Vaughan Williams:** *Norfolk Rhapsody*: No. 1 in c.
6:00/WNCN—Suk: *Praga*, Op. 26, “Symphonic Poem”; **Handel:** Cto. a due cori, No. 2 in F.
8:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; pianist André Watts. **Mozart:** Sym. No. 36 in C, “Linz”; **Ruggles:** *Men and Big Mountains*; **Beethoven:** Piano Cto. No. 5 in E-Flat, Op. 73, “Emperor.”
9:00/WNCN—“Saturday Night Opera.” **Verdi:** *Macbeth* (Verett, Luchetti, Barasorda, Bologna Community Orch./Chailly).
Sun., March 27
10:00 a.m./WNCN—“Classic Guitar.” **Giuliani:** *Le Rossiniere*, Op. 119; **Rodrigo:** *Invocation et Danse*; **Rózsa:** Sonata for Guitar, Op. 42.
WNYC—Schubert: Minuet and Finale in F; **Spohr:** Double Qt. in g, Op. 136; **Copland:** Sextet.
11:00 a.m./WNCN—Haydn: Cto. for Violin No. 4 in G; **Vivaldi:** *Four Seasons*, Op. 8, No. 1, “Spring.”
12:00/WNCN—Scriabin: Sonata for Piano No. 7 in F-Sharp, Op. 64, “White Mass”; **Bax:** Northern Ballad No. 3.
12:04/WQXR-AM/FM—Brahms: Sym. No. 3 in F; **Ravel:** *Gaspard de la Nuit*; **Bach:** Suite No. 2 in b.
12:55/WNYC—Beethoven: Sym. No. 9.
1:00/WNCN—Chicago Symphony Orchestra. Claudio Abbado, conductor. **Verdi:** *Requiem*.
3:00/WNCN—Handel: Sonata for Flute and Continuo in c; **Beethoven:** Andante favori in F.
3:04/WQXR-AM/FM—The New York Philharmonic. Zubin Mehta, conductor;

pianist Maria Joao Pires. **Wagner:** *Rienzi*: Ov.; **Beethoven:** Piano Cto. No. 4 in G, Op. 58; **Reich:** *The Four Seasons*.
4:00/WNCN—Liszt: Hungarian Rhapsody No. 14 in f; **J. Stamitz:** Ov. No. 9 in G.
5:00/WNCN—Chopin: Rondo for 2 Pianos in C, Op. 73; **Nadernmann:** Nocturne for Flute and Harp.
6:00/WNCN—Mozart: Cto. for Piano No. 2 in G; **Liszt:** *Tscherkenmarchen*.
8:00/WNCN—Poulenc: Sonata for Flute and Piano; **Vivaldi:** *L'Estro Armonico*; Cto. for Violin in D, Op. 3, No. 9.
8:05/WQXR-AM/FM—“Metropolitan Life Opera House.” **Bizet:** *The Pearl Fishers* (Cotrubas, Vanzo, Sarabia, Paris Opera Orch./Prêtre).
9:00/WNCN—R. Strauss: *Bourgeois Gentilhomme* Suite, Op. 60; **Avison:** Cto. Grosso No. 4 in a.
Mon., March 28
3:00/WNCN—Boccherini: Guitar Qt. in B-Flat; **Chopin:** Rondo for Piano and Orch., Op. 14, “Krkowiak.”
4:00/WNCN—Goldmark: “Springtime Ov.”; **Vivaldi:** Cto. for Guitar in D.
WNYC—Tchaikovsky: Serenade for Strings.
WQXR-AM/FM—Joplin: *The Entertainer*.
5:00/WNCN—Vivaldi: *Four Seasons*, Op. 8, No. 3, “Autumn.”
6:00/WNCN—Haydn: Sonata for Piano No. 50 in D; **Finzi:** Soliloquies for Small Orch.
8:00/WNCN—Bax: Cto. for Cello; **Purcell:** Trio Sonatas No. 4 in d; **Boismortier:** Cto. for 5 Flutes in d, Op. 15, No. 4.
8:05/WQXR-AM/FM—Beethoven: *The Creatures of Prometheus*: Ov.; Piano Cto. No. 5 in E-Flat, “Emperor.”
9:06/WQXR-AM/FM—The Boston

Symphony Orchestra. Seiji Ozawa, conductor; cellist Yo-Yo Ma. **Verdi:** *La Forza del destino*: Ov.; **Beethoven:** Triple Cto. in C, Op. 56; **Gershwin:** *Porgy and Bess*; **Tchaikovsky:** 1812 Overture.
9:30/WNYC—Mozart: Clarinet Qt.; **Milhaud:** *Le Cheminee du Roi*.

Tue., March 29

3:00/WNCN—Bach: Partita for Violin Solo No. 3 in E; **Haydn:** Qt. in F, Op. 50, No. 5, “Dream.”
4:00/WNCN—Telemann: Cto. for 3 Horns in D; **Mendelssohn:** *Fantasies*, Op. 16.
WNYC—Takemitsu: *Toward the Sea*.
WQXR-AM/FM—Naudot: Recorder Cto. in G.
5:00/WNCN—F. Salieri: Sym. in B-Flat, “La Tempesta de Mare”; **Glazounov:** *Spring*, Op. 34.
6:00/WNCN—Telemann: Cto. for Violin in B; **Ireland:** “Comedy” Ov.
7:30/WNYC—The Minnesota Orchestra. Edo de Waart, conductor. **Piston:** Toccata; **Saint-Saëns:** Violin Cto. No. 3; **R. Strauss:** *Ein Heldenleben*.
8:00/WNCN—“WNCN Live.” Edmund Battersby, pianist.
8:05/WQXR-AM/FM—Mozart: Piano Cto. No. 17 in G; **Schumann:** Introduction and Allegro appassionato.
9:00/WNCN—Glazounov: Sym. No. 2 in F-Sharp, Op. 16; **Granados:** *Goyescas*: Intermezzo.
9:06/WQXR-AM/FM—The Philadelphia Orchestra. Yoel Levi, conductor. **Barber:** *Medea's Meditation and Dance of Vengeance*, Op. 23; **Mahler:** *Kindertotenlieder*; **Bruckner:** Sym. No. 3 in d.
9:30/WNYC—Franck: Violin Sonata in A; **Vellere:** String Qt. No. 3.

TELEVISION

LISTINGS

COMPILED BY TONY COOK

Weekdays, March 23-25 and March 28-29

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WWOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption
programming is
indicated (cc).

**Please note: Because of
seasonal programming
adjustments, schedules
are extremely subject
to last-minute changes.**

6:00 a.m.
2 **Business This Morning**
4 **News**
5 **Saber Rider**
7 **World News**
9 **Romper Room**
11 **Wed.: Open Mind**
Thu.: *Aprenda Ingles*
Fri.: *Tom and Jerry*
Mon.: *Insight*
Tue.: *Carrascolendas*
13 **Learn to Read**
14 **Mon.: Movie:**
Gulliver's Travels
M **Tue.: Crazy About the**
Movies: "Ingrid"
S **Mon.: Bamboo Brush**

6:30 a.m.
2 **News**
4 **Before Hours**
5 **Silverhawks**
9 **Zoobilee Zoo**
11 **Smurfs**
13 **New Jersey News**
(except Mon.)
Mon.: *Body Watch*
H **Thu.: The Tale of the**
Bunny Picnic
M **Thu.: Movie: Nob**
Hill
Fri.: *Movie: Golden*
Girl
Mon.: *Movie: Act of*
Love
S **Wed.: Movie: Cross**
Creek
Fri.: *Movie: Treasure*
Island

Mon.: *Movie: Lady*
Jane
6:45 a.m.
4 **News**
21 **A.M. Weather**
7:00 a.m.
2 **This Morning**
4 **Today**
5 **Woody Woodpecker**
7 **Good Morning America**
9 **Beverly Hills Teens**
11 **Transformers**
13 **Sesame Street**
21 **Lilias, Yoga, and You**
31 **Ohayo! New York**
H **Wed.: The Berenstain**
Bears' Easter Surprise
Fri.: *Tue.: Seabert*
M **Wed.: Movie: The**
Immortal Sergeant
Tue.: *Movie: The*
Prisoner of Zenda
S **Thu.: Movie: Long**
Day's Journey Into Night

7:30 a.m.
5 **Flinstones**
9 **Jetsons**
11 **Jem**
21 **Hooked on Aerobics**
H **Fraggle Rock**
S **Tue.: Mystery at Fire**
Island

8:00 a.m.
5 **Bugs and Porky**
9 **Bugs Bunny**
11 **Bionic Six**
13 **Captain Kangaroo**
21 **Sesame Street**
H **Wed.: Movie: Birch**
Interval
Thu.: *Movie: 84*
Charing Cross Road
Fri.: *Movie: Oliver's*
Story
Mon.: *Movie: Back to*
the Future
Tue.: *Movie: Secrets of*
a Mother and Daughter
M **Thu.: Movie: The**
Master of Ballantrae

8:30 a.m.
5 **My Little Pony**
9 **Dinosaucers**
11 **Teddy Ruxpin**
13 **Mister Rogers**
M **Wed.: Comedy**
Experiment
Fri.: *Movie: 36 Hours*
Mon.: *Movie: Fiddler*
on the Roof
S **Wed.: Movie:**
Nightside
Fri.: *Movie: The 500*
Pound Jerk
Tue.: *Movie: Hockey*
Night

9:00 a.m.
2 **The Judge**
4 **Ceraldo**
5 **Leave It to Beaver**
7 **Morning Show**
9 **I Dream of Jeannie**
11 **The Munsters**

13 **Sesame Street**
21 **Instructional Television**
(concludes at 3)
31 **Home Stretch**
M **Wed.: Movie: A**
Royal Scandal
Tue.: *Movie: The*
Return of Monte Cristo
S **Mon.: Eric Clapton**
9:30 a.m.
2 **Divorce Court**
5 **I Love Lucy**
9 **Carol Burnett**
11 **F-Troop**
13 **Body Electric**
H **Fri.: Movie: If Ever I**
See You Again

10 a.m.
2 **Blackout**
4 **Sale of the Century**
5 **I Love Lucy**
7 **Sally Jessy Raphael**
9 **Marcus Welby, M.D.**
11 **Benson**
31 **Wed.: American**
Interests
Thu.: *Images/Imágenes*
Fri.: *Black and White*
Mon.: *All About TV*
Tue.: *Cityscope*
H **Wed.: Movie: Silver**
City
Thu.: *America*
Undercover: "Cops"
(cc)
Mon.: *Movie: Critters*
Tue.: *Movie: Birch*

Interval
S **Wed.: Movie: I**
Accuse!
Thu.: *Movie: The*
Glass Bottom Boat
Fri.: *Movie: Valley of*
the Kings
Mon.: *Movie:*
Anything Goes
Tue.: *Movie: I Accuse!*

10:30 a.m.
2 **New Card Sharks**
4 **Classic Concentration**
5 **Bewitched**
7 **Jeopardy II**
11 **Best Talk in Town**
31 **Wed.: Ask Congress**
Thu.: *Hello Austria*
Fri.: *Tony Brown*
Mon.: *Globe Watch*
Tue.: *State of the Arts*
M **Wed.: Movie:**
Shattered Vows
Fri.: *Movie:*
Gunfighters
Tue.: *Movie: The Law*
vs. Billy the Kid

11:00 a.m.
2 **Price Is Right**
4 **Wheel of Fortune**
5 **Charlie's Angels**
7 **Who's the Boss?**
9 **People Are Talking**
11 **Perry Mason**
31 **Wed.: Wildside**
Thu.: *Bradshaw On the*
Eight Stages of Man

Fri.: *Complete Gilbert*
and Sullivan
Mon.: *Faces of Japan*
Tue.: *Broadway*
Magazine
H **Thu.: Movie: Lucky**
Lady
M **Thu.: Movie: Alfie**

11:30 a.m.
4 **Win, Lose, or Draw**
7 **Home**
31 **Wed.: Doris Chase**
Thu.: *Adam Smith*
Mon.: *American Art*
Forum
Tue.: *Body Watch*
H **Fri.: Movie: Once**
Bitten
Mon.: *Movie: Jaws 2*
M **Mon.: Movie: Three**
Came Home

NOON
2 **News**
4 **Super Password**
5 **Starsky & Hutch**
7 **Ryan's Hope**
9 **News**
11 **Odd Couple**
31 **Wed.: American Black**
Forum
Thu.: *Economics*
U.S.A.
Mon.: *Gottschalk: A*
Musical Portrait
Tue.: *Discoveries Under*
Water
H **Wed.: Movie: Dirty**
Tricks
Tue.: *Movie: The*
Lion of Africa
M **Wed.: Movie: Eve**
Knew Her Apples
Fri.: *Movie: Land*
Raiders
Tue.: *Movie: The*
Gun That Won the West
S **Wed.: Movie: The**
Jewel of the Nile
Thu.: *Movie: Once*
Bitten
Fri.: *Movie: Tough*
Guns
Mon.: *Movie: Cross*
Creek

12:30
2 **Young and the Restless**
4 **Scrabble**
7 **Loving**
11 **Wed.: Movie: Hearts**
of the West (1975). Jeff
Bridges.
Thu.: *Movie: I*
Wanna Hold Your Hand
(1978). *Nancy Allen.*
Fri.: *Movie: Just a*
Little Inconvenience (1977).
Lee Majors.
Mon.: *Movie: Smiley's*
People (1982). Part I of III
Tue.: *Movie: Smiley's*
People (1982). Part II of
III. Curt Jergens.
31 **Wed.: European**
Journal

11 **Complete Gilbert**
and Sullivan
Mon.: *Faces of Japan*
Tue.: *Broadway*
Magazine
H **Thu.: Movie: Lucky**
Lady
M **Thu.: Movie: Alfie**
11:30 a.m.
4 **Win, Lose, or Draw**
7 **Home**
31 **Wed.: Doris Chase**
Thu.: *Adam Smith*
Mon.: *American Art*
Forum
Tue.: *Body Watch*
H **Fri.: Movie: Once**
Bitten
Mon.: *Movie: Jaws 2*
M **Mon.: Movie: Three**
Came Home

Thu.: *Personal Finances*
S **Tue.: Movie:**
Moonlight
1:00
4 **Days of Our Lives**
5 **Hour Magazine**
7 **All My Children**
9 **High Rollers (except**
Fri.)
Fri.: *Baseball: Mets*
vs. Minnesota
31 **Wed.: Mystery!**
Rumpole of the Bailey
Thu.: *Upstairs,*
Downstairs
Fri.: *The Write Course*
Tue.: *Women: Myth*
and Reality
H **Thu.: Movie: The**
Jewel of the Nile
Fri.: *Movie: Secrets of*
a Mother and Daughter
M **Thu.: Movie: Do You**
Love Me?

1:30
2 **Bold and the Beautiful**
9 **Love Connection**
(except Fri.)
31 **Fri.: American**
Adventure
H **Wed.: Movie: Critters**
Mon.: *Movie: The*
Bible
M **Wed.: Movie: You**
Can't Go Home Again
Mon.: *Comedy*
Experiment
Tue.: *Movie: Her*
Husband's Affairs

2:00
2 **As the World Turns**
4 **Another World**
5 **Thundercats**
7 **One Life to Live**
9 **Newlywed Game**
(except Fri.)
31 **Wed.: Madeleine Cooks**
Thu.: *South American*
Journey
Fri.: *America: The*
Second Century
Mon.: *Mechanical*
Universe
Tue.: *Voices & Visions*
H **Tue.: Movie: Lucky**
Lady
M **Fri.: Movie: Lisa**
Mon.: *Movie: The*
Last Hurrah
S **Wed.: Movie: Cross**
Creek
Thu.: *Movie: Evil*
Under the Sun
Fri.: *Movie: Joe and*
the Colonel
Mon.: *Movie: The*
Jewel of the Nile
Tue.: *Movie: Once*
Bitten

2:30
5 **Bugs & Porky**
9 **Dating Game (except**
Fri.)

3:00
2 **Guiding Light**
4 **Santa Barbara**
5 **Dennis the Menace**
7 **General Hospital**
9 **Cannon (except Fri.)**
11 **Ghostbusters**
13 **Frugal Gourmet**
21 **Mister Rogers**
31 **Square One TV**
H **Wed.: Movie:**
Gulliver's Travels
Thu.: *Suzi's Story*
Fri.: *Movie: The Lion*
of Africa
M **Wed.: Movie: The**
Prisoner of Zenda
Tue.: *Movie: Lust for*
Life

11 **Spiral Zone**
13 **French Chef (except**
Mon.)
Mon.: *World Beat*
31 **Wed.: Creative Living**
Fri.: *Mon.: This Old*
House
M **Thu.: Movie: The Sky**
Above, the Mud Below

3:00
2 **Guiding Light**
4 **Santa Barbara**
5 **Dennis the Menace**
7 **General Hospital**
9 **Cannon (except Fri.)**
11 **Ghostbusters**
13 **Frugal Gourmet**
21 **Mister Rogers**
31 **Square One TV**
H **Wed.: Movie:**
Gulliver's Travels
Thu.: *Suzi's Story*
Fri.: *Movie: The Lion*
of Africa
M **Wed.: Movie: The**
Prisoner of Zenda
Tue.: *Movie: Lust for*
Life

3:30
5 **Real Ghostbusters**
11 **G.I. Joe**
13 **Mister Rogers**
21 **Sesame Street**
31 **Video Music Box**

4:00
2 **Superior Court (except**
Tue.)
Tue.: *Schoolbreak*
4 **Donahue**
5 **Ducktales**
7 **Oprah Winfrey Show**
9 **Barnaby Jones**
11 **Eight Is Enough**
13 **Sesame Street**
H **Thu.: Down at Fraggles**
Rock
Tue.: *Movie: Dusty*
M **Thu.: Crazy About the**
Movies: "Ingrid"
Fri.: *Movie: Her*
Husband's Affairs
Mon.: *Movie: The*
McKenzie Break
S **Wed.: Bamboo Brush**
Thu.: *The Horrible*
Honchos

Fri.: *Movie: I Know*
Why the Caged Bird Sings
Mon.: *Faerie Tale*
Theatre
Tue.: *Mystery at Fire*
Island

4:30
2 **People's Court (except**
Tue.)
5 **Double Dare**
21 **Square One TV**
31 **3-2-1 Contact**
H **Wed.: Movie: Like**
Mom, Like Me
Mon.: *Don't Touch*
S **Wed.: Clown White**
5:00
2 **4** **7** **News**

5 Diff'rent Strokes
9 T.J. Hooker
11 Little House on the Prairie
13 3-2-1 Contact
24 Sesame Street
(cc)
31 Wed.: Take Charge

Thu.: American Interests
 Fri.: Kwitny Report
 Mon.: Looking East
 Tue.: Body Electric
H Thu.: **Movie:** Back to the Future
 Fri.: Survival Series

M Wed.: Comedy Experiment
 Thu.: **Movie:** Seven Brides for Seven Brothers
 Tue.: **Movie:** The Master of Ballantrae
S Thu.: **Movie:** Hockey Night

Mon.: White Lies
 Tue.: White Main
 5:30
S Wed.-Fri.: Facts of Life
 Mon., Tue.: Too Close for Comfort

13 Square One TV
31 City Comment
11 Mon.: **Movie:** 84 Charing Cross Road
 Tue.: Safe Harbor
M Wed.: **Movie:** First Affair
 Fri.: Something Special

S Wed.: White Lies
 Mon.: Bamboo Brush
(cc)
 Tue.: The Horrible Honchos
 5:45
31 News From City Hall

Weeknights, March 23-25 and March 28-29

WED., MAR. 23

6:00
2 **4** **7** News
5 Three's Company
9 Magnum, P.I.
11 Webster
13 Rockschoool
24 Newton's Apple
31 Italian programming (concludes at 8)
H **Movie:** Ratboy
S **Movie:** Project X

6:30
5 Family Ties
7 News
11 The Jeffersons
13 New Jersey News
24 Nightly Business Report

7:00
2 **4** **5** News
7 Jeopardy
9 \$100,000 Pyramid
11 Cheers
13 Nightly Business Report
24 Contact: Long Island
M The Legendary Ladies

7:30
2 Wheel of Fortune
4 **Special:** The City Never Sleeps
5 Current Affair
7 Hollywood Squares
9 Barney Miller
11 News
13 MacNeil/Lehrer
24 World of Survival: "Cats"

8:00
2 High Mountain Rangers
4 Aaron's Way
5 **Movie:** Children of Divorce (1980). Barbara Feldon.
7 Growing Pains
9 Evening Magazine
11 Hill Street Blues
24 Survival Special: "Forbidden Desert of the Danakil." A look at the Danakil, a tribe of desert nomads from Ethiopia, known as the most hostile people on earth; narrated by the late David Niven.
31 Dark Shadows
H **Movie:** Streets of Gold
M **Movie:** Arthur
N **Movie:** All American High
S Brothers

8:30
7 Head of the Class
9 Entertainment Tonight
13 Metrolite: "Rule of Thumb." Interviews with men who batter their wives and the women who are victims of spouse abuse; includes a discussion with experts on the subject of domestic violence.
31 Eastenders
S It's Garry Shandling's Show

9:00
2 Jake & the Fat Man
4 Highway to Heaven

7 **Premiere:** Heartbeat (concludes at 11)
9 Morton Downey Show
11 **Movie:** Semi-Tough (1977). Burt Reynolds.
13 American Playhouse: A Flash of Green
31 Edge of Darkness
N **Movie:** Long Way Home
S **Movie:** The Bedroom Window

9:10
24 The Complete Beatles. Documentary that chronicles the careers of John Lennon, Paul McCartney, George Harrison, and Ringo Starr from their early Liverpool days to the crest of their fame; includes film clips, interviews, musical excerpts, and more.

9:30
H Headlines
 10:00
2 The Equalizer
4 A Year in the Life
5 **9** News
31 Kwitny Report
11 The Hitchhiker
M **Movie:** Cat Ballou
N **Movie:** Menage

10:30
31 Rai/U.S.A.
H Bette Midler

11:00
2 **4** **11** News
5 M*A*S*H
7 News
9 Simon & Simon
13 Charlie. Parts I and II of a 4-part series dealing with a private detective who becomes embroiled in an investigation involving murder, corruption, blackmail, and revenge; stars David Warner.
S **Movie:** Joy of Mykonos

11:30
4 Tonight Show
5 Late Show
7 Nightline
11 The Honeymooners
24 Butterflies
H **Movie:** Hot Resort
(cc)

11:35
2 Adderly
 11:40
M Comedy Experiment

MIDNIGHT
7 **Movie:** 92 in the Shade (1975). Peter Fonda.
9 Entertainment Tonight
11 Star Trek
24 Nightly Business Report
N **Movie:** Old Ironsides

12:15 a.m.
M **Movie:** Return to Horror High
S **Movie:** The Good Wife

12:30 a.m.
4 David Letterman
5 WKRP in Cincinnati
9 Carol Burnett
24 Nova

12:45 a.m.
2 **Movie:** Chase (1985). Robert Woods.

1:00 a.m.
5 All in the Family
9 Joe Franklin Show
11 Twilight Zone
13 Monty Python

1:05 a.m.
H **Movie:** Maria's Lovers

1:30 a.m.
4 **11** News
5 Get Smart
13 MacNeil/Lehrer

1:50 a.m.
M **Movie:** Chopping Mail

1:55 a.m.
7 News
S **Movie:** A Nightmare on Elm Street, Part 3

2:00 a.m.
4 Wil Shriner Show
5 I Love Lucy
9 Home Shopping
11 Keys to Success

2:05 a.m.
2 News

2:30 a.m.
5 **Movie:** The Gambler (1980). Kenny Rogers.
11 Focus on Success
13 Profiles of Nature

2:55 a.m.
7 **Movie:** Sex and the Single Parent (1979). Mike Farrell.

3:00 a.m.
4 Hit Squad
11 **Movie:** Charlie Chan and the Golden Eye (1948)
13 Nature: "Elephant"
H **Movie:** The Patriot

3:10 a.m.
M **Movie:** Deadtime Stories

3:30 a.m.
4 Matchmaker

3:35 a.m.
S **Movie:** Project X

4:00 a.m.
4 New Record Guide
13 Innovation

4:30 a.m.
4 Ben Casey
7 The Avengers
11 Twilight Zone
13 An Evening With Gene Kelly
H **Movie:** The Exorcist

4:35 a.m.
5 Look at Me Now
M **Movie:** Nights in White Satin

5:00 a.m.
11 Keys to Success

5:30 a.m.
4 Getting in Touch

5 Kideo
7 Morning Stretch
11 News
13 One-on-One
S **Movie:** Nightside

THU., MAR. 24

6:00
2 **4** **7** News
5 Three's Company
9 Magnum, P.I.
11 Webster
13 Adrian Mole
24 Newton's Apple
31 Italian programming (concludes at 8)

6:30
5 Family Ties
7 News
11 The Jeffersons
13 New Jersey News
24 Nightly Business Report
S **Movie:** Moonlight

7:00
2 **4** **5** News
7 Jeopardy
9 \$100,000 Pyramid
11 Cheers
13 Nightly Business Report
24 Contact: Long Island
H **Movie:** 84 Charing Cross Road
M Roy Orbison

7:30
2 Wheel of Fortune
4 Out of This World
5 Current Affair
7 Hollywood Squares
9 Barney Miller
11 News
13 MacNeil/Lehrer
24 World of Survival: "Mammals of the Sea." A look at whales, walruses, and other mammals.

8:00
2 **College Basketball:** NCAA Championship—Regional Semifinal Double Header (concludes at midnight, approx.)
4 Cosby Show
5 **Movie:** Shaker Run (1984). Cliff Robertson.
7 Probe
9 Evening Magazine
11 **Special:** 200 Years of American Music
24 Wild America: "Snakedance." A cave in Oklahoma where diamondback rattlesnakes perform a bizarre snakedance.

31 Dark Shadows
M **Movie:** A Star Is Born
N Survivors: The Blues Today
S **Movie:** Once Bitten

8:30
4 A Different World
9 Basketball: Knicks vs. Houston (concludes at 11)
13 Currents: "Kids and Guns." An examination of children's growing access to deadly weapons.

31 Eastenders
 8:40
24 This Old House
 9:00
4 Cheers
7 Hotel
11 **Movie:** Final Option (1983). Richard Widmark.
13 **31** Mystery!: Rumpole of the Bailey
H **Movie:** Apocalypse Now

9:20
24 Mystery!: Rumpole of the Bailey

9:30
4 Molly Dodd

9:35
S Super Dave

10:00
4 Bronx Zoo
5 News
7 Buck James
13 Boices and Visions: "T.S. Eliot"
31 Tenko
N Comic Magazine
S Comedy Spotlight

10:30
24 The Sandbaggers
M **Movie:** Twist and Shout

11:00
4 **7** **9** **11** News
5 Koch on Call
13 Channel Crossings
31 Rai/U.S.A.
S **Movie:** Evil Under the Sun

11:30
4 Tonight Show
5 Late Show
7 Nightline
11 The Honeymooners
24 Bless Me Father

11:35
13 Tanner '88

MIDNIGHT
2 News
7 **Movie:** Better Late Than Never (1982). David Niven.
9 Entertainment Tonight
11 Star Trek
24 Nightly Business Report
N **Movie:** Dancing Lady

12:05 a.m.
11 **Movie:** Exorcist II: The Heretic

12:15 a.m.
M A Reggae Session

12:30 a.m.
4 David Letterman
5 WKRP in Cincinnati
9 Carol Burnett
13 Reunion
24 Rock and Roll: The Early Days. A tribute to the pioneers of rock and roll with film clips of Elvis Presley, Little Richard, Buddy Holly, and other greats.

12:35 a.m.
2 Night Heat
 12:50 a.m.
S **Movie:** Runaway Train

1:00 a.m.
5 All in the Family
9 Joe Franklin Show
11 Twilight Zone
13 Monty Python

1:15 a.m.
M **Movie:** Hot Child in the City

1:30 a.m.
4 **11** News
5 Get Smart
13 MacNeil/Lehrer

1:45 a.m.
2 **Movie:** Goldie and the Boxer Go to Hollywood (1981). O.J. Simpson.

1:50 a.m.
H **Movie:** The Housekeeper

1:55 a.m.
7 News

2:00 a.m.
4 Wil Shriner Show
5 I Love Lucy
9 Home Shopping
11 A Celebration of Caring

2:25 a.m.
7 **Movie:** Mr. Kingstreet's War (1971)

2:30 a.m.
5 **Movie:** The Stunt Man (1980). Peter O'Toole.
11 Twilight Zone
13 Profiles of Nature

2:45 a.m.
M **Movie:** Touch and Go

2:50 a.m.
S **Movie:** Submission

3:00 a.m.
4 Hit Squad
11 Lifestyles of the Rich and Famous
13 Odyssey: "Margaret Mead"

3:05 a.m.
2 News

3:30 a.m.
4 Matchmaker
H **Movie:** The Night Stalker

4:00 a.m.
4 New Record Guide
11 **Movie:** Charlie Chan and the Shanghai Chest (1948)
13 Innovation

4:30 a.m.
4 Ben Casey
7 The Avengers
13 Hollywood Legends: "Marilyn Monroe"
M **Movie:** Link

4:40 a.m.
S Super Dave

5:00 a.m.
5 I Love Lucy

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TELEVISION

5:10 a.m.

H Movie: *Witchfire*
S Movie: *Moonlight*

5:30 a.m.

H *Getting in Touch*
S *Kideo*
H *Morning Stretch*
H *News*
S *Metroliner*

FRI., MAR. 25

6:00

S *Three's Company*
S *Magnum, P.I.*
H *Webster*
H *Nature Watch*
H *Newton's Apple*
S *Italian programming*
(concludes at 8)
H Movie: *Jaws 2*
S Movie: *Treasure Island*

6:30

S *Family Ties*
H *News*
H *The Jeffersons*
H *New Jersey News*
S *Nightly Business Report*

7:00

S *Jeopardy*
S *\$100,000 Pyramid*
H *Cheers*
H *Nightly Business Report*
S *Contact: Long Island*
S *A Rockabilly Session*

7:30

H *Wheel of Fortune*
H *You Can't Take It With You*
S *Current Affair*
H *Hollywood Squares*
H *Barney Miller*
H *News*
H *MacNeil/Lehrer*
S *World of Survival*

8:00

S *College Basketball:*
NCAA Championship—
Regional Semifinal
Doubleheader (concludes
at midnight, approx.)
H *Special: Disney's*
Totally Minnie
S *Movie: Frenzy*
(1972). Jon Finch.
H *Perfect Strangers*
S *Evening Magazine*
H *Baseball: Yankees vs.*
Baltimore
S *Special: Great*
Moments From Nature. A
retrospective from past
programs with segments
dealing with condors,
leopards, and bears;
hosted by George Page.
S *Washington Week*
H *Movie: Witchboard*
H *Movie: The Buddy*
Holly Story
S *Movie: Boy Meets Girl*
S *Movie: Tough Guys*

8:30

H *Full House*
S *Entertainment Tonight*
H *Wall Street Week*
S *Eastenders*

9:00

H *Night Court*
H *Mr. Belvedere*
S *Morton Downey Show*
H *Great Performances:*
Bernstein On Brahms—
Symphony No. 3. Features
the Vienna Philharmonic
Orchestra and Leonard
Bernstein performing
Symphony No. 3; stereo-
simulcast over
WNCN-FM.

S *Movie: Doctor Who*

9:30

H *Beverly Hills Buntz*
S *Premiere:*
Family Man

9:45

H *Movie: A Nightmare*
on Elm Street, Part 3
S *Comedy Club Network*

10:00

H *Sonny Spoon*
S *News*
H *20/20*
H *Ike. E.G. Marshall*
portrays Dwight David
Eisenhower.
H *Movie: Hamburger*
Natives
S *It's Garry Shandling's*
Show

10:10

S *Survival Special:*
"Forbidden Desert of the
Danakil"

10:30

S *Brothers*

11:00

H *News*
S *M*A*S*H*
S *Simon & Simon*
H *Movie: On Borrowed*
Time (1939). Lionel
Barrymore.
S *World TV Presents*
Super Dave

11:30

H *Tonight Show*
S *Late Show*
H *Nightline*
H *The Honeymooners*
H *Movie: Lethal Weapon*
H *Movie: Lady*
Chatterly's Lovers
S *It's One Family*
S *Movie: Avenging Force*
MIDNIGHT
S *News*
H *Movie: The Spell*
(1977). Lee Grant.
S *Entertainment Tonight*
H *Star Trek*
S *Nightly Business Report*
S *Movie: Raising*
Arizona

12:30 a.m.

H *David Letterman*
S *WKRP in Cincinnati*
S *Carol Burnett*
H *Movie: I Cover the*
War (1937). John Wayne.

12:35 a.m.

S *Top of the Pops*

1:00 a.m.

S *All in the Family*
S *Joe Franklin Show*
H *Run Away With the*
Rich and Famous
H *Monty Python*

1:15 a.m.

H *Movie: Free Ride*
S *Movie: Young Lady*
Chatterly II

1:25 a.m.

H *Movie: Jumpin' Jack*
Flash

1:30 a.m.

H *Friday Night Videos*
S *Get Smart*
H *News*
H *MacNeil/Lehrer*

1:35 a.m.

S *Movie: The Night*
Stalker (1974)

1:40 a.m.

H *News*

2:00 a.m.

S *Hair Loss*
S *Movie: Death of Ocean*
View Park (1979). Diana
Canova.
H *Dempsey and Makepeace*

2:10 a.m.

H *Movie: Sunshine*
Patriot (1968). Cliff
Robertson.

2:30 a.m.

H *News*
S *Movie: Circle of Two*
(1980). Richard Burton.
H *Profiles of Nature*

2:45 a.m.

S *Win, Lose, or Draw*
H *Movie: Psycho III*
S *Movie: The 500*
Pound Jerk

3:00 a.m.

H *Wil Shriner Show*
H *Movie: Charlie Chan*
and the Sky Dragon (1949)
H *American Playhouse: A*
Flash of Green

3:15 a.m.

S *Win, Lose, or Draw*
H *Movie: Foxes*

3:45 a.m.

S *Movie: Casino on*
Wheels (1973). Mitchell
Ryan.

4:00 a.m.

H *Hit Squad*
S *Movie: The Day the*
Earth Caught Fire (1962).
Janet Munro.

4:15 a.m.

S *Movie: I Know Why*
the Caged Bird Sings

4:20 a.m.

H *Movie: Desert Hearts*

4:30 a.m.

H *Matchmaker*
H *The Avengers*
H *Twilight Zone*

4:35 a.m.

S *I Love Lucy*

5:00 a.m.

H *New Record Guide*
H *U.S. Farm Report*
H *Mystery! Rumpole of*
the Bailey

5:05 a.m.

H *Movie: Witchboard*

5:30 a.m.

H *Ben Casey*
H *News*
H *Greatest Sports Legends*

5:55 a.m.

S *Newmakers*

MON., MAR. 28

6:00

S *News*
S *Three's Company*
S *Magnum, P.I.*
H *Webster*
H *Wild America*
H *Newton's Apple*

S *Italian programming*
(concludes at 8)

H *Movie: A Man for All*
Seasons
S *Movie: The Glass*
Bottom Boat

6:30

S *Family Ties*
H *News*

H *The Jeffersons*
H *New Jersey News*
S *Nightly Business Report*

7:00

S *News*

S *Jeopardy*
S *\$100,000 Pyramid*
H *Cheers*
H *Nightly Business Report*
S *Contact: Long Island*

7:30

H *Wheel of Fortune*
H *Marblehead Manor*
S *Current Affair*
H *Hollywood Squares*
H *Barney Miller*
H *News*
H *MacNeil/Lehrer*
H *World of Survival*
H *Fraggle Rock*

8:00

S *Kate & Allie*
S *Alf*
S *Movie: Love Letters*
(1983). Jamie Lee Curtis.
H *MacGyver*
S *Evening Magazine*
H *Hill Street Blues*
H *Discoveries Under*
Water: "New Worlds." A
look at the equipment
used for underwater
salvage, from the 18th-
century diving bell to the
ultra-sophisticated
technology of today.
S *Dark Shadows*
H *Movie: Back to the*
Future
H *Movie: Teahouse of the*
August Moon
S *Movie: Birth of a*
Nation
S *Movie: Cross Creek*

8:30

S *Designing Women*
S *My Two Dads*
S *Entertainment Tonight*
H *Adam Smith*
S *Eastenders*

9:00

S *Newhart*
H *Movie: Gore Vidal's*
Lincoln (1987). Part II of
II. Mary Tyler Moore.
(Part I, Sun., 3/27 at
9 p.m.)
S *Movie: Movie:*
Addicted to His Love
(1987). Barry Bostwick.
S *Morton Downey Show*
H *Movie: Red Sonja*
(1985). Brigitte Nielsen.
H *Special: Facing Evil.*
Bill Moyers explores the
problem of evil in the
20th-century; based on
the fall 1987 conference
at which some of
America's most
provocative thinkers
gathered to consider the
problem.
S *All the World's a Stage:*
"Silk Stockings and
White Bosoms." The
second flowering of the
English drama and the
new approach to theater
following the restoration
of Charles II.

9:10

S *Special: Hollywood:*
The Gift of Laughter. A
salute to the fabulous
comedians of Hollywood
with film clips of greats
such as Harold Lloyd,
Buster Keaton, and
Charlie Chaplin.

9:30

S *Eisenhower & Lutz*

10:00

S *Wiseguy*
S *News*
S *Poldark*

H Movie: Jaws 2
S Movie: Extremities

10:05
M Movie: In Cold Blood

10:30
13 The Precious Legacy. A look at Prague's Old Jewish Quarter as revealed by artifacts, tapestries, manuscripts, and other sacred objects confiscated by the Nazis.

11:00
2 4 7 11 News
5 M*A*S*H
9 Simon & Simon
13 Upstairs, Downstairs
31 Hellenic TV Network U.S.A. Variety program featuring world Greek news.
N Movie: Menage

11:30
4 Best of Carson
6 Late Show
7 Nightline
11 The Honeymooners

11:35
2 Hunter

11:40
S Movie: The Jewel of the Nile

MIDNIGHT
7 Movie: Massacre at Fort Holman (1973). James Coburn.
9 Entertainment Tonight
11 Star Trek
13 Mystery! Rumpole of the Bailey
21 Nightly Business Report
H Movie: Lethal Weapon

12:20 a.m.
M Movie: Always

12:30 a.m.
4 David Letterman
5 WKRP in Cincinnati
9 Carol Burnett
21 Survival Special
N Movie: Love on the Run

12:45 a.m.
2 Movie: Deadly Blessings (1981)

1:00 a.m.
5 American Leprosy Mission
9 Joe Franklin Show
11 Twilight Zone
13 Monty Python

1:30 a.m.
4 11 News
13 MacNeil/Lehrer
S Movie: Lady Jane

1:50 a.m.
7 News

1:55 a.m.
H Movie: A Nightmare on Elm Street, Part 3

2:00 a.m.
7 Wil Shriner Show
5 I Love Lucy
9 Home Shopping
11 Focus on Success

2:05 a.m.
2 News

2:10 a.m.
M Movie: Free Ride

2:20 a.m.
7 Movie: To Be or Not to Be (1942). Jack Benny.

2:30 a.m.
5 Movie: Les Miserables (1978). Richard Jordan.
11 Keys to Success

13 Profiles of Nature

3:00 a.m.
4 Hit Squad

11 Movie: Charlie Chan on the Docks of New Orleans (1948). Roland Winters.
13 Nova

3:30 a.m.
4 Matchmaker

3:35 a.m.
H Movie: Witchfire

3:40 a.m.
M Movie: A Star Is Born

4:00 a.m.
4 New Record Guide
13 Innovation
S Movie: Pacific Banana

4:30 a.m.
4 Ben Casey
5 I Love Lucy
7 The Avengers
11 Twilight Zone
13 Masterpiece Theatre: David Copperfield

5:00 a.m.
5 I Love Lucy
11 Focus on Success

5:10 a.m.
H Movie: Maria's Lovers

5:20 a.m.
S Movie: Anything Goes

5:30 a.m.
4 Getting in Touch
5 Kideo
7 Morning Stretch
11 News
13 Currents

TUE., MAR. 29

6:00
2 4 7 News
5 Three's Company
9 Magnum, P.I.
11 Webster
13 Degross Junior High
21 Newton's Apple
31 Italian programming (concludes at 8)
H Movie: The Jewel of the Nile

6:30
5 Family Ties
7 News
11 The Jeffersons
13 New Jersey News
21 Nightly Business Report
S Movie: Hockey Night

7:00
2 4 5 News
7 Jeopardy
9 \$100,000 Pyramid
11 Cheers
13 Nightly Business Report
21 Contact: Long Island

7:30
2 Wheel of Fortune
4 She's the Sheriff
5 Current Affair
7 Hollywood Squares
9 Barney Miller
11 News
13 MacNeil/Lehrer
21 World of Survival

8:00
2 Trial & Error
4 Matlock
5 Movie: The Big Black Pill (1981). Robert Blake.
7 Who's the Boss?
9 Evening Magazine
11 Hill Street Blues
21 Nova
31 Dark Shadows
H Movie: Just Between Friends
M Movie: The Great Train Robbery

N Movie: A Woman's Face

S Movie: The Bedroom Window

8:30
2 My Sister Sam
7 Wonder Years
9 Entertainment Tonight
13 Innovation: "Not Just Pets"
31 Eastenders

9:00
2 Coming of Age
4 In the Heat of the Night
7 Moonlighting
9 Morton Downey Show
11 Movie: Shoot the Moon (1982). Albert Finney, Diane Keaton.

Highly charged, emotional drama about the breakup of a marriage; superb performances by Keaton and Finney; beautifully directed by Allan Parker.
13 Nova: "Race for the Superconductor"
21 Explore: "Afghanistan"
31 The Prisoner

9:30
2 Frank's Place

10:00
2 Cagney & Lacey
4 Crime Story**5 9 News**
7 Thirtysomething
13 Frontline: "Back in the U.S.S.R." A film chronicling American journalist Jerry Schecter's return to the Soviet Union 20 years after he lived there on assignment.
21 Voices and Visions: "Wallace Stevens"
31 Open All Hours
41 Bette Midler
M Movie: Never Too Young to Die
N Movie: Variety Lights
S Movie: Runaway Train

10:30
31 The Two Ronnies

11:00
2 4 7 11 News
5 M*A*S*H
9 Simon & Simon
13 Intercom
21 Are You Being Served?
31 Hellenic TV Network
H Movie: The World According to Garp

11:30
4 Tonight Show
5 Late Show
7 Nightline
11 The Honeymooners
21 TV Classics: "Take a Good Look." Ernie Kovacs provides wacky clues to a panel that includes Cesar Romero and Edie Adams.

11:35
2 Diamonds

11:40
M Movie: Nights in White Satin

MIDNIGHT
7 Movie: The Greatest Thing That Almost Happened (1977). Jimmie Walker.
9 Entertainment Tonight
11 Star Trek
13 World at War

TELEVISION

21 Nightly Business Report
N Movie: Local Color
S Movie: Once Bitten

12:30 a.m.
4 David Letterman
5 WKRP in Cincinnati
9 Carol Burnett
21 Discoveries Under Water

12:45 a.m.
2 Movie: O'Hara's Wife (1982). Ed Asner.

1:00 a.m.
5 All in the Family
9 Joe Franklin Show
11 Twilight Zone
13 Monty Python

1:20 a.m.
11 Movie: The Fly
M Movie: Hot Child in the City

1:30 a.m.
4 11 News
5 Get Smart
13 MacNeil/Lehrer

1:35 a.m.
S Movie: Joy of Mykonos

1:50 a.m.
7 News

2:00 a.m.
4 Wil Shriner Show
5 I Love Lucy
9 Home Shopping
11 Rescued by Arms of Love

2:05 a.m.
2 News

2:20 a.m.
7 Movie: Alexander: The Other Side of Dawn (1977). Leigh McCloskey.

2:30 a.m.
5 Movie: The Elephant Man (1982). Kevin Conway.
13 Profiles of Nature

2:45 a.m.
S Movie: Moonlight

2:50 a.m.
M Movie: Angel Heart

3:00 a.m.
4 Hit Squad
11 Movie: Mr. Moto in Danger Island (1939). Peter Lorre.
13 Odyssey
H Movie: The Patriot

3:30 a.m.
4 Matchmaker

4:00 a.m.
4 New Record Guide
13 Innovation

4:10 a.m.
S Movie: Above and Beyond

4:30 a.m.
4 Ben Casey
7 The Avengers
11 Twilight Zone
13 Upstairs, Downstairs
H Movie: The Jewel of the Nile

4:35 a.m.
5 I Love Lucy

4:50 a.m.
M Movie: Lucky 13

5:00 a.m.
11 At the Movies

5:30 a.m.
4 Getting in Touch
5 Kid Video
7 Morning Stretch
11 News
13 Tony Brown

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EDO LAIT ANESTOF
ARN STPATRICKSDAY YRS
RODETHE GAUP ETS
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Weekend, March 26-27

SAT., MAR. 26

6:00 a.m.

- 1 Love Your Skin
- 2 World of Photography
- 3 News
- 4 Christian Science
- 5 Exercise With Billie
- 6 Comedy Experiment
- 7 **Movie:** Project X

6:30 a.m.

- 1 Patchwork Family
- 2 New Wilderness
- 3 World Tomorrow
- 4 Wild Kingdom
- 5 Comic Strip (concludes at 9 a.m.)
- 6 Planet of the Apes
- 7 New Jersey News
- 8 **Movie:** The Adventures of Hajji Baba

7:00 a.m.

- 1 Kidsongs
- 2 Sylvanian Family
- 3 Uncle Waldo
- 4 Bravestarr
- 5 Frontline
- 6 Personal Finance and Money Management
- 7 **Movie:** Care Bears II

7:30 a.m.

- 1 Young Universe
- 2 Hickory Hideout
- 3 Star Com
- 4 King Leonardo
- 5 Bravestarr

8:00 a.m.

- 1 Furrytail Theater
- 2 Fraggie Rock
- 3 Focus on Britain
- 4 Little Clowns
- 5 Hee Haw
- 6 Adam Smith
- 7 Business File
- 8 **Movie:** Howard the Duck
- 9 **Movie:** Above and Beyond

8:30 a.m.

- 1 Muppet Babies
- 2 Smurfs
- 3 Get Smart
- 4 Pound Puppies
- 5 Puttin' On the Hits
- 6 Wall Street Week
- 7 **Movie:** Munchies

9:00 a.m.

- 1 McCreary Report
- 2 My Pet Monster
- 3 Superman
- 4 Solid Gold
- 5 Washington Week
- 6 **Movie:** America: The Second Century

9:30 a.m.

- 1 Little Wizards
- 2 One-on-One

10:00 a.m.

- 1 Pee-wee's Playhouse
- 2 Alf
- 3 Wrestling
- 4 Real Ghostbusters
- 5 Fan Club
- 6 Soul Train
- 7 Firing Line
- 8 Brain, Mind, and Behavior
- 9 Body Electric
- 10 **Movie:** Absence of Malice
- 11 **Movie:** Seven Minutes in Heaven
- 12 **Movie:** The Sandpiper

10:30 a.m.

- 1 Mighty Mouse
- 2 Alvin
- 3 **Movie:** America's Top Ten

State of the Arts

11:00 a.m.

- 1 Popeye & Son
- 2 Gummi Bears
- 3 Dukes of Hazzard
- 4 Bugs Bunny
- 5 Wrestling
- 6 Star Search
- 7 Tony Brown
- 8 Brainstormers
- 9 Video Music Box

11:30 a.m.

- 1 Dennis the Menace
- 2 New Archies
- 3 Flintstone Kids
- 4 Open Mind
- 5 Victory Garden
- 6 **Movie:** Armed and Dangerous

NOON

Sports Saturday:
"World Figure Skating Championships"

- 1 Foofur
- 2 Charlie's Angels
- 3 Animal Crack-Ups
- 4 It's Dance
- 5 Women's Wrestling
- 6 G.E.D. Preparation
- 7 Gourmet Cooking
- 8 Eye on Asia
- 9 **Movie:** All the Rivers Run, Part 3
- 10 **Movie:** Firstborn

12:30

- 1 I'm Telling
- 2 Health Show
- 3 G.E.D. Preparation

12:40

- 1 This Old House

1:00

- 1 **Special:** A Chucklewood Easter
- 2 **Movie:** Top Cat and the Beverly Hills Cats (1988). Animated special.
- 3 **Tennis:** Lipton International
- 4 **Hockey:** Rangers vs. Detroit (concludes at 4, approx.)
- 5 **Movie:** Warp Speed (1975). Adam West.
- 6 Motorweek
- 7 **Movie:** Sherman's March (1985)
- 8 **Movie:** Lust for Life

1:20

- 1 Frugal Gourmet

1:30

- 1 **College Basketball:** NCAA Regional Final Doubleheader (concludes at 6, approx.)
- 2 **Special:** The Clown and the Kids
- 3 Take Charge

2:00

- 1 Hometown
- 2 French Chef
- 3 **Movie:** The Sky's No Limit
- 4 **Movie:** Young Sherlock Holmes

2:30

- 1 Fight Back
- 2 French Chef

2:40

- 1 Joy of Painting

3:00

- 1 **Skiing:** U.S. Pro Ski Championship
- 2 **Movie:** The Bat People (1974). Stewart Moss.
- 3 Professional Bowlers

Madeleine Cooks

Movie: To Sir, With Love

3:20

- 1 Art of William Alexander

3:30

- 1 War of the Stars
- 2 Wrestling
- 3 Frugal Gourmet
- 4 **Movie:** Project X

4:00

- 1 Golf: Players Championship
- 2 Knight Rider
- 3 Nova
- 4 Woodwright's Shop
- 5 Broadway Magazine
- 6 **Movie:** To Be or Not to Be

4:30

- 1 Wide World of Sports
- 2 Charles in Charge
- 3 Cityscape

4:40

- 1 This Old House

5:00

- 1 Mission: Impossible
- 2 A-Team
- 3 T and T
- 4 Innovation
- 5 Polish Rendezvous
- 6 **Movie:** Harry & Son

5:20

- 1 **Movie:** Doctor Who

5:30

- 1 Bustin' Loose
- 2 Newton's Apple
- 3 Headlines

6:00

- 1 The People
- 2 News
- 3 What's Happening Now?
- 4 A-Team
- 5 Star Trek: The Next Generation
- 6 Nature
- 7 European Journal
- 8 **Movie:** Absence of Malice
- 9 **Movie:** Project X
- 10 News
- 11 Small Wonder
- 12 Hello Austria

7:00

- 1 News
- 2 Fast Forward
- 3 Too Close for Comfort
- 4 Siskel & Ebert & the Movies
- 5 It's a Living
- 6 Cheers
- 7 Discoveries Under Water
- 8 Blake's Seven
- 9 Computer Show
- 10 B.B. King and Friends

7:30

- 1 Wheel of Fortune
- 2 Throb
- 3 Family Ties
- 4 New York Views
- 5 Mama's Family
- 6 Tales From the Darkside
- 7 Eye on Dance

8:00

- 1 **Special:** World Figure Skating Championships: "Men's and Women's Finals"
- 2 **Special:** Where's Daddy?
- 3 Boys Will Be Boys
- 4 Dolly

Movie: Palm Springs Weekend (1963). Connie Stevens.

- 1 **Movie:** Coal Miner's Daughter (1980). Sissy Spacek. Academy Award winning performance by Spacek as country-music star Loretta Lynn; don't miss it!
- 2 World at War
- 3 Blake's Seven
- 4 Upstairs, Downstairs
- 5 **Movie:** The Tracker
- 6 **Movie:** Armed and Dangerous
- 7 **Movie:** The Whole Shootin' Match
- 8 **Movie:** Firstborn

8:30

- 1 227
- 2 Women in Prison

9:00

- 1 Tour of Duty
- 2 Golden Girls
- 3 Beans Baxter
- 4 Ohara
- 5 Mystery: Rumpole of the Bailey
- 6 Doctor Who Special
- 7 Secret Agent

9:30

- 1 Amen
- 2 Mr. President
- 3 **Movie:** Night of the Creeps

10:00

- 1 West 57th
- 2 Hunter
- 3 News
- 4 Spenser: For Hire
- 5 Film on Film: "Anna Magnani." Film portrait of the late Italian actress Anna Magnani; includes interviews with her directors and fellow actors.
- 6 Blake's Seven
- 7 George Carlin
- 8 **Movie:** Smooth Talk
- 9 Comedy Club Network

10:30

- 1 9 to 5
- 2 Medical Journal
- 3 News

11:00

- 1 News
- 2 Taxi
- 3 Benny Hill
- 4 **Movie:** True Confessions (1981). Robert DeNiro.
- 5 Monty Python
- 6 World TV Presents
- 7 **Movie:** Streets of Gold
- 8 **Movie:** Angel Heart
- 9 **Movie:** Simply Irresistible

11:30

- 1 Saturday Night Live
- 2 **Movie:** Unfaithfully Yours (1984). Dudley Moore.
- 3 News
- 4 **Special:** Morton Downey After Dark

11:40

- 1 **Movie:** Bellissima (1951). Anna Magnani.
- 2 Buddy Holly and the Crickets—A Tribute. Examines the career of the legendary rock singer, hosted by Kris Kristofferson.

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11:45
② D.C. Follies
⑦ Movie: *Flesh and Blood* (1985). Rutger Hauer.

MIDNIGHT
⑨ Movie: *The Hour of the Star*

12:15 a.m.
② *Dom DeLuise Show*

12:30 a.m.
⑪ Movie: *At Close Range* (cc)
⑤ Movie: *Young Sherlock Holmes*

12:45 a.m.
② Movie: *Skyway to Death* (1974). Bobby Sherman.

1:00 a.m.
④ *Showtime at the Apollo*
⑪ *Run Away With the Rich and Famous*
⑬ Movie: *Bolero*

1:30 a.m.
⑤ Movie: *Playing for Time* (1980). Vanessa Redgrave, Jane Alexander. Shattering drama about Fania Fenelon, who survived the Auschwitz death camp by playing in an orchestra as other inmates marched to their death; bravura, Emmy Award winning performances by Redgrave and Alexander; don't miss it!
⑨ Movie: *Twilight's Last Gleaming* (1977). Burt Lancaster.
⑪ *Tales From the Darkside*

1:35 a.m.
⑬ Movie: *Romeo and Juliet* (1936). Norma Shearer, Leslie Howard. Well-acted, lavish production of Shakespeare's classic play about ill-fated lovers; Shearer and Howard are marvelous, though too old by today's standards.

2:00 a.m.
④ *Comedy Club*
⑪ News

2:05 a.m.
⑦ Movie: *Best of Everything* (1959). Hope Lange.

2:25 a.m.
② *Win, Lose, or Draw*
⑤ Movie: *The Good Wife*

2:30 a.m.
④ *Sea Hunt*
⑪ *Solid Gold*
⑪ Movie: *The World According to Garp*

2:50 a.m.
⑬ Movie: *Emmanuelle IV*

2:55 a.m.
② D.C. Follies

3:00 a.m.
④ NCTV

3:25 a.m.
② News

3:30 a.m.
⑪ Movie: *The Road to Denver* (1955). John Payne.
⑬ Movie: *Private Lives* (1931). Norma Shearer, Robert Montgomery.

4:00 a.m.
④ Movie: To be announced
⑤ Movie: *To Be or Not to Be*

4:15 a.m.
② Movie: *Remember* (1970). Vince Edwards.
⑬ Movie: *Jocks*

4:30 a.m.
⑦ *The Avengers*
⑨ Movie: *Rocketship X-M* (1951). Lloyd Bridges.

4:40 a.m.
⑤ *Weight Loss*

4:50 a.m.
⑪ Movie: *Project X*

5:00 a.m.
⑬ *Ike*

5:30 a.m.
④ *Ben Casey*
⑤ *I Love Lucy*
⑦ *New York Views*

SUN., MAR. 27

6:00 a.m.
⑤ *Hour of Power*
⑦ *Insight*
⑨ News
⑪ *Christopher Close-up*
⑬ *Nova*
⑬ Movie: *To Be or Not to Be*
⑤ Movie: *No Big Deal*

6:15 a.m.
⑪ *Davey and Goliath*

6:30 a.m.
② *Community*
④ *New Wilderness*
⑦ *Christopher Close-up*
⑨ *Keys to Success*
⑪ *Christian Science*

7:00 a.m.
② *Young Universe*
④ *First Estate*
⑤ *Keys to Success*
⑦ *Faith for Today*
⑨ *Point of View*
⑪ *Hour Power*
⑬ *Sesame Street*
⑬ *Wonderworks*
⑬ *The Tale of the Bunny Picnic*

7:30 a.m.
② *Way to Go*
④ *Headlines on Trial*
⑤ *Natural Weight Loss*
⑦ *This Is the Life*
⑨ *Sunday Mass*
⑪ *World Tomorrow*
⑬ *Clown White*

8:00 a.m.
② *For Our Times*
④ *Visions*
⑤ *Sunday Mass*
⑦ *Tiempo*

⑨ *Funtastic World*
⑪ *Ever Increasing Faith*
⑬ *Mister Rogers*
⑬ *Sesame Street*
⑬ Italian programming (concludes at 2)
⑬ *Fraggle Rock*
⑬ *Steve Allen*

8:30 a.m.
② *Community*
④ *Positively Black*
⑤ *Woody Woodpecker*
⑦ *Sunday Home Show*
⑬ *Mister Rogers*
⑬ *Seabert*
⑬ Movie: *The Brass Ring*

9:00 a.m.
② *Sunday Morning With Charles Kuralt*
④ *Sunday Today*
④ *D.J. Kat*

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TELEVISION

7 Movie: *The Slipper and the Rose* (1976). Richard Chamberlain.
11 *Visionaries*
13 *Sesame Street*
21 *Owl/TV*
H Movie: *Like Mom, Like Me*
M Movie: *Arthur*

9:30 a.m.
11 *Captain Power*
21 *Reading Rainbow*

10:00 a.m.
5 *Gilligan's Island*
9 *Steampipe Alley*
11 *New Gidget*
13 *Owl TV*
21 *Tony Brown's Journal*
S Movie: *Raising Arizona*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
5 *Wrestling*
11 *Love Boat*
13 *Square One TV*
21 *Inside Albany*
H *Suzi's Story*

11:00 a.m.
2 *Wall Street Journal*
4 *McLaughlin Group*
7 *News Conference*
9 *Knight Rider*
13 *Degrassi Junior High*
21 *Washington Week*
M Movie: *The Great Train Robbery*

11:30 a.m.
2 *Newsweek*
4 *News Forum*
5 *Movie:* *The New Love Boat* (1977). Gavin MacLeod.
7 *David Brinkley*
11 *At the Movies*
13 *Rockschool*
21 *Wall Street Week*
H Movie: *The Boy Who Could Fly*

NOON
2 *Sports Sunday: "World Figure Skating Championships"*
4 *Essence*
9 *Greatest American Hero*
11 *Movie:* *Salome* (1953). Rita Hayworth.
13 *Washington Week*
21 *Adam Smith*
S Movie: *Star Trek IV: The Voyage Home*

12:30
4 *Your Vital Signs*
7 *Business World*
13 *Inside Albany*
21 *Wild America: "Family Feud"*

1:00
4 *Countdown to '88*
5 *Movie:* *The Gazebo* (1960). Glenn Ford.
7 *Special:* *Taxes*
9 *Baseball:* *Mets vs. Houston* (concludes at 4, approx.)
13 *Symposium*
21 *Great Moments From Nature*
M Movie: *Seven Brides for Seven Brothers*

1:30
2 *College Basketball:* *NCAA Regional Final Doubleheader* (concludes at 6, approx.)
4 *Fight Back*
7 *Tennis:* *Lipton International*
H Movie: *Movie: Once Bitten*

2:00
4 *Golf:* *Players Championship*
11 *Movie:* *Nashville Girl* (1976). Glenn Corbett.
13 *Voices & Visions:* "T.S. Eliot"
S Movie: *Summer Stock*

3:00
5 *Movie:* *Fast Break* (1979). Gabe Kaplan.
13 *Taxbreak '88*
21 *Brainstormers*
31 *Washington Week*
H Movie: *The Jewel of the Nile*
M Movie: *The Money Pit*

3:30
21 *Frugal Gourmet*
31 *Faces of Japan*

4:00
9 *Magnum, P.I.*
11 *Movie:* *The Bad News Bears in Breaking Training* (1977). William Devane.
31 *Tony Brown's Journal*
S Movie: *Raising Arizona*

4:10
21 *Great Chefs of the West*

4:30
31 *World Chronicle*
M Movie: *The Manhattan Project*

4:40
21 *Madeleine Cooks*

5:00
5 *Movie:* *Columbo* (1977). Peter Falk.
7 *Skating:* *World Cup*
9 *Best of National Geographic*
13 *Currents*
31 *Bradshaw On the Eight Stages of Man*
H Movie: *The Lion of Africa*

5:20
21 *Nova*

5:30
13 *Metroliner*
31 *Looking East*

6:00
2 **4** **7** *News*
9 *Movie:* *The Greatest Story Ever Told* (1965). Charlton Heston. (concludes at 10)
11 *Movie:* *The Idolmaker* (1980). Peter Gallagher.
13 *Victory Garden*
31 *U.S. Nippon Newscape*
S Movie: *Evil Under the Sun*

6:30
2 **4** **7** *News*
5 *America's Most Wanted*
13 *This Old House*
21 *This Old House Marathon* (concludes at 9:10 p.m.)
M Movie: *The Dirty Dozen*

7:00
2 *60 Minutes*
4 *Our House*
5 *21 Jump Street*
7 *Disney Sunday Movie*
13 *Wonderworks*
31 *U.S. Nippon Theatre*
H Movie: *Country*

8:00
2 *Murder, She Wrote*
4 *Family Ties*
5 *Werewolf*
7 *Supercarrier*
11 *Star Trek: The Next Generation*

13 *Nature*
31 *Automania:* "Future Car." Concluding episode dealing with the designers and engineers who are creating the aerodynamic cars of tomorrow.
N Movie: *Alfie*
S *Michael Jackson*

8:30
4 *Day by Day*
5 *Married With Children*
31 *Passover.* The historical and present day practices of Passover; narrated by Ed Asner.

9:00
2 *Movie:* *Too Young the Hero* (1987). Ricky Schroder.
4 *Movie:* *Gore Vidal's Lincoln* (1987). Part I of II. Sam Waterston.
5 *It's Garry Shandling's Show*

7 *Movie:* *Tootsie* (1982). Dustin Hoffman. Hilarious, tour de force performance by Hoffman as a man who dresses like a woman in order to get an acting job.

11 *Lifestyles of the Rich and Famous*
13 *Masterpiece Theatre:* *David Copperfield.* Part I of a 5-part series based on the Charles Dickens novel; stars Colin Hurley and Simon Callow.

31 *Jacques Tati Film Festival*
H *Movie:* *The Boy Who Could Fly*
M *Movie:* *Heartbreak Ridge*
S *Movie:* *Star Trek IV: The Voyage Home*

9:10
21 *Nature:* "Elephants"

9:30
5 *Duet*

10:00
5 *Tracey Ullman Show*
9 *News*
11 *Perry Mason*
13 *Executive Stress*
N *Movie:* *Utu*

10:20
21 *Mystery!* *Rumpole of the Bailey*

10:30
5 *Current Affair Extra*
9 *Sports*
13 *New Television Special*

10:55
31 *Rai/U.S.A.*

11:00
2 **4** **5** **11** *News*
9 *Entertainment This Week*
11 *Bette Midler*
S *Movie:* *Blood Ties*

11:30
5 *Sports Extra*
7 *News*
11 *The Honeymooners*
21 *Sandbaggers*
M *Movie:* *Raising Arizona*

11:45
2 *Sports*
MIDNIGHT
2 *Rockford Files*
4 *News*
5 *Friday the 13th*
7 *News*
9 *Dallas*

11 *Star Trek*
13 *Great Performances:* *Bernstein on Brahms*
N *Movie:* *Summer*

12:05 a.m.
H *Movie:* *Apocalypse Now*

12:15 a.m.
7 *Sports*

12:30 a.m.
4 *Howard Cosell's Speaking of Everything*
7 *Movie:* *You're a Big Boy Now* (1967). Elizabeth Hartman.

1:00 a.m.
2 *Win, Lose, or Draw*
5 *9 to 5* (tentative)
9 *Dallas*
11 *Odd Couple*
13 *Movie:* *Sherman's March*
M *Movie:* *The Gambler*

1:10 a.m.
S *Movie:* *Number One With a Bullet*

1:30 a.m.
2 *Win, Lose, or Draw*
4 *Heroes: Made in the U.S.A.*
5 *Naked City*
11 *News*

2:00 a.m.
2 *News*
4 *Hardcastle & McCormick*
9 *Home Shopping*
11 *At the Movies*

2:30 a.m.
5 *Health and Tennis*
7 *Movie:* *Love Among the Ruins* (1975). Laurence Olivier.
11 *Movie:* *Men Who Love Women* (1977)

2:40 a.m.
11 *Movie:* *Hot Resort*

2:45 a.m.
S *Movie:* *The Bedroom Window*

2:55 a.m.
M *Movie:* *Missing in Action 2: The Beginning*

3:00 a.m.
4 *Visiones*
5 *Credit Time Bomb*

3:30 a.m.
4 *First Estate*
5 *World Vision*

4:00 a.m.
5 *Movie:* *Blockbusters* (1944). Leo Gorcey.

4:15 a.m.
H *Movie:* *The Housekeeper*

4:30 a.m.
11 *The Twilight Zone*

4:35 a.m.
7 *Movie:* *Crooked Hearts* (1972). Rosalind Russell.
M *Movie:* *Missing in Action*

4:40 a.m.
S *Comedy Club Network*

5:00 a.m.
11 *Twilight Zone*

5:30 a.m.
4 *Getting in Touch*
5 *I Love Lucy*
11 *News*
13 *Wall Street*

5:40 a.m.
S *Super Dave*

N E W



Y O R K

TOWN AND COUNTRY PROPERTIES

Town And Country Properties is a feature. Special rates effective with the January 4, 1988 issue: \$27.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at \$400 per inch, one-time insertion. Check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5 PM for the issue on sale the next Monday. Contact Nancy Engberg for information and billing procedures. All ads accepted at the discretion of the publisher. Write Town And Country Properties Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155.

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Victorian Mansion/CPW & 80's—For sale or long-term lease: 20' wide, 5 sty, 5 BR, study & md's rm, perf preserved Vict, all details original, 4 WBF, silk padded walls, etc. Grnd flr-thru grdn apt for add income, perfect for CEO, nr best schools, tree-lined st, grt for elegant entertaining. A real home in the heart of Manhattan. Sarno Realty 212-972-6040. \$2,150,000.

HOUSE Nassau-Suffolk

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HOUSE Connecticut

Roxbury, CT—4300 sq ft gorgeous house under construction on 3 acres plus w/spec vus, best neighborhood, 1 1/2 hrs NYC, 5 mins to IBM in Southbury.
Call 212-883-3197 or 203-354-8550.

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Unique!—Cust lux home, E Brunswick 3750sf. \$575,000. 201-238-2061, No bks.

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SOHO 5-STORY BLDG
Beaut lux renov, hi rental income, upper flr avail. 2.2 million. Ownr 212-226-0342.

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Ski Windham Trailside—At an outstanding yr-round resort, only 2 1/2 hrs NYC. We have vacant lots & cust homes w/easy access to ski slopes & spec vus of golf course. For an appoint or further info, call:
Sheridan Realty
212-245-8606 or 518-734-4570

Waterfront Property—2.76 acres, approx 300' river frontage in CT w/spectac views & privacy, only 1 1/2 hrs from NYC. \$295,000. Owner 212-644-3010.

ATLANTIC OCEAN FRONT
S.W. Nova Scotia 450' ocean frt & 30 acres between Halifax & Yarmouth. \$49,500. Owner financed. Brad 718-358-1658.

Dutchess Co—A-Frame, 2 BR, loft, book-lined retreat, 90 min NYC, 10 min to train. Ownr to share w/prof woman, nonsmkr. \$825/mo incl util. 914-462-4255.

CT River Waterfront—E Haddam CT, 1 BR Colonial w/views. Boat mooring, 2 1/2 hr NYC. \$1250/mo. Yr lease 212-475-6176.

REAL ESTATE SERVICE

Call Zachariae Realty for free information about Long Beach Island. Sales/ investments/rental properties. In NJ 1-800-624-7368, elsewhere 1-800-451-7277.

Renting Your House For The Summer or Looking For A Summer Retreat?

Don't miss NEW YORK's Seasonal Rentals Section for summer homes, summer rentals & summer shares. Rates: \$27 a line 1 week, \$26.50 4 weeks, \$25.75 7 weeks. 2 line min. Deadline: Tuesday at 5pm for the issue on sale the next Monday.

Call **Nancy Engberg or Diane Woodstock** to place an ad.
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Advertise in NEW YORK's Town and Country Properties.

Place your ad on Tuesday and see it in print on Monday.

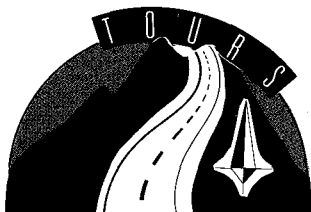
Line listings: \$27.00 per line, flat rate, 2-line minimum.

Display: \$400 per inch, one time insertion.

Call Nancy Engberg 212-971-3155

TRAVEL

New York Travel is a weekly feature. Special rates effective with January 4, 1988 issue: \$27.00 per line, one-time ad; \$26.50 per line, four-time ad; \$25.75 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad, two lines. Add \$15.00 for NYM Box Numbers. Display classified ads are available at \$400 per inch, one-time insertion. Complete rate card available. Check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Travel Section, Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017 or call 212-971-3155. Contact Diane Woodstock for billing procedures and advertising information. All ads accepted at the discretion of the publisher.



TOUR AND TRIP

Kids Lit Grp: England—Aug 8-22. Beatrix Potter area, Mad Hatter Tea Party, Alice's shop. Tvl Express. Resv 5/1. 800-458-5633

"DOC" WINTER'S Mini-Teen TOURS
Atlantic City & Wildwood. Swim, tennis, bowl on Showboat Lanes. Spring break. 5-day trips. 6/13 & 6/17. SPONSORED by:
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Fly As A Courier—Low fare, sched airlines. Athens; Sydney, Austl; Hong Kong, more. Resv info: 212-490-0279, 9am-5pm.

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St. John USVI—Lux fully-equip 1BR with pool. 5 min to Ferry/Town. 809-776-6460.

TRAVEL—Advertisers. NEW YORK'S Special issue on Spring Travel will be on sale April 25th. Call before 5pm, Tuesday, April 19th and place an ad. 212-971-3155.

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Relaxation—Mid-Manh. Turkish, muscle kneading. Ladies pampered 212-986-1955

European Registered Nurse—In Bayside Therapeutic Rubdowns. 718-279-0303

Gentle Bodywork—A relaxing treatment. Outcalls accepted. 212-222-9815.

Loving Touch Bodywork—Swedish, Esalen, Reiki. Credit cards, 212-972-7007

Magic Fingers - 516-921-9666—Bodyworks, Acupressure.

Beyond Words—Unique body works. Prime access, days, Nassau. 516-829-7768

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Beach Body LTD.—Private Fitness Trainer. In home or office 212-247-6934.

Ferrante Fitness Program—Women: for contour, tone & strength - 212-683-7242.

Services And Sales Advertising
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Continued from previous page.

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The Right Stuff—Pretty, tall, slender, fun-loving female seeks successful Jewish male, mid 30's-40's, with good heart, looks and humor, to share the good things in life. Photo/note/phone. NYM S871

Escape From New York—Successful businessman, 46, Boston and NYC area. Enjoys international travel, the ambiance of fine dining, weekends in Nantucket or in the country. Seeks attractive, slim, interesting woman to share these pleasures of life. Photo. NYM B545

I Am Searching For A Lady—I would prefer someone tall and under 44. Race, religion, profession, financial status and activities irrelevant. The key factor is that there should be physical attraction and compatibility in our chemistry and personal idiosyncrasies. I am half a century old, 5'7", bald and slim. I consider myself an apprentice on all subjects and I do not pursue any activity with a compulsion. So far it sounds somewhat gloomy. On the bright side, you may be assured that my stature and personality would shine at all levels of society. NYM S883

Outstandingly Beautiful Brunette—Former model, 5'7", slim, sensual, sensitive, athletic Jewish Manhattanite, cognizant of the finer things. Enjoys tennis, walks, travel, dining, music and the arts. Seeks counterpart in the form of a successful, secure, emotionally available, 5'10"-6'2", good-looking, nonsmoking male, 39-50, for a fun-filled, loving, permanent relationship. Brief bio/photo/phone. NYM M312

Carnegie And Jazz—Are among my favorites. Dynamic, handsome, self-made CEO, 30, 5'11", born and raised Manhattanite, seeks extremely beautiful, intelligent, Christian woman, 20-27, to complete the picture. I have directed so much energy to career that I have neglected the search for my soul mate. If you are comfortable at black ties and social business dinners, but would rather be at the beach, and are ready to enjoy the absolute best life can offer, then let me hear from you. Someone quite special deserves to be on my arm. Home phone, note/photo a must for reply. NYM B543

Wheel Of Fortune—Jewish financial professional, 5'8", 30, attractive and athletic, seeks mate for romance, adventure and long-term relationship. Take a spin if you are a pretty, thin Jewish female, 21-31. Bonus points if you enjoy tennis, racquet ball, dancing and the beach (Maui?). Note/photo/phone required. NYM S887

Attractive, Sophisticated—Jewish widow, 47, 5'6", seeks healthy Jewish male who is well-educated, secure and down-to-earth. Sense of humor certainly helps. Maybe we can find a lasting relationship together. NYM H356.

Charismatic GQ Type—Corporate owner, 36, 6', green-eyed, athletic build, unpretentious, secure, honest, tender and witty. I love the arts, travel, tennis and animals. You, 23 plus, are a mentally stimulating professional counterpart with striking, model-type looks, very trim, who values the freedom money provides more than the trinkets it buys. Photo essential for reply. Will exchange. NYM B507

They Don't Make Them—The way they used to. Attractive Jewish woman, 29, MBA, with warmth and sense of self. Loves to travel, ski, go out - or just stay at home. Seeks a man in mid-late 30's or early 40's, professional, who is looking for quality, fun and friendship in a relationship. Phone/photo. NYM S895

Nice Guy Sought—For friendship and romance with dark-eyed, shapely, pretty, smart, offbeat and mainstream 37-year-old woman with great legs. Phone/brief note please. NYM B521

Indiana Jones—Street-smart intellectual, Oxford, 1960's protester, world traveler, key promoter of Nobel-winning plan, athletic, handsome, 36. British wit, Irish charm, Latin intrigue, French esprit, seeks woman with Hepburn heart for adventure, romance and fun. NYM B556

Happily-Ever-After Romance Sought—By a really cute, easygoing corporate chairman, classy, 37, affluent, trim, very fit, 5'9", Jewish, funny. You're a stunning lady with class, caring, beauty, brains, 31 or under, nonsmoker. No reply without photo, will gladly exchange. NYM B558

Position Available—Beautiful, blond, 5'8", soft, caring Jewish female seeks intelligent, successful, dynamic male, 40-55, to share my passion for NYC, quaint country inns, Zabar's and Sundays with the NY Times. If you have a sparkle in your eyes and a zest for living in your heart, send note/photo/phone. NYM S868

Knight—Armor exchanged for legal togs, gallant and chivalrous, looking for a Jewish princess, 26-32. Photo. NYM B564

Handsome Entrepreneur—32, athletic, romantic. Seeks beautiful female who enjoys theater, romantic dinners, cuddling by a warm fireplace. Photo. NYM B568

Gourmet Cooking Mate—Mensch, white hair, warm, financially secure, mature, midtown resident. Seeks slender, happy female, an admirer of theater, ballet, nonsmoker, nondrinker. NYM B575

Highly Visible, Super-Successful—New York real estate developer, 40's, seeks beautiful woman, inside and out, up to 35 years old, to share his opulent life style. Must have flexibility for extensive world travel and country weekends. Nonsmoker. Photo/handwritten note a must. NYM S918

Male, 40—Tall, athletic, bright. Seeks tall, attractive female (early 30's) who enjoys reading. For serious/romantic events. Photo helpful. NYM B592

Self-Made Multi-Millionaire—Handsome, athletic, mid 40's, Christian business exec with charm, brains, style and an understanding nature, seeks beautiful, 24-32, sophisticated female for caring, non-confining relationship. Model/actress type interested in a "class" mature man would be perfect. Photo essential, will return. NYM B601

Don't Pass Over A Full-Figured Vision—This beautiful blond, green-eyed, Jewish businesswoman, 33, seeks a secure, successful Jewish man, who is serious about laughter, the beach, tennis and devotion to family life. Note/photo/phone. NYM M324

Very Attractive Blond, Slim, Sexy—5'9", highly-educated, secure 33-year-old female (really!). Seeks tall, handsome, intelligent, athletic, professional single male with warmth and sense of humor, black or white, 30's, capable of commitment. Westchester or Fairfield County. Serious, honest replies/photo. NYM T354

Handsome, Attractive, Youthful Male—5'10", 40's, very successful, European background, Christian, divorced, with house in country and apartment in city. Likes outdoors, beach, travel, theater and sports. Seeks warm, slender woman in her 30's with similar interests, to become a true friend and companion. Please send note/recent photo and phone. NYM B469

Beautiful, Self-Supporting Woman—39, intelligent, cultured and caring, would like to get very serious with divorced international businessman, 35-50 years old. Letter/photo. NYM B471

California Gal—37, seeks thoughtful, athletic, humorous dude. Photo appreciated. NYM M305

Not The Usual—Tall, attractive, perceptive, dynamic professional man seeks special companion, tall, 35-45, to share the joys of life in NY. Photo. NYM S863

Woman Risking Falling For You—Sexy, aqua-eyed redhead, 44, seeks man of intellect, masculinity, security and romance, who is ready for love. NYM B531

Handsome Jewish Guy—29, CPA, 6'2", with blond hair, blue eyes, Manhattanite. Seeks relationship with tall, shapely, athletic, single Jewish female, 22-29, to enjoy life in NYC with. Blue eyes a plus. Note/photo/phone. NYM B492

Beautiful, Bright Widow—Wishes to fill her life with a warm, assured, loving Jewish man, 50 plus. NYM S877

Multifaceted, Attractive Redhead—Smart, funny, sweet, 37, seeks highly intelligent, well-educated, non-pompous mensch who has made life a successful adventure. Note/photo/phone. NYM B533

Slim, Intelligent Beauty Sought—25-35, 5'3"-5'6"- by man who offers her all possibilities. Photo/phone. NYM B541

Handsome, Successful Businessman—49, tall, thin, athletic, romantic and Jewish, is searching for his best friend and lover. She is 35 plus, very pretty, slim, secure and down-to-earth. Please send photo - I'll reply with mine. NYM S872

Demure, Alluring New England Native—Tall with blue eyes and abundant brown hair, fond of music (from Mozart to Beach Boys), baseball and mystery novels. Seeking ruggedly handsome, sweet-natured guy under 40, for ball games, dining out and movies. Phone/photo/note please. NYM B534



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Successful Business Owner—Looking for partner for life. I am 37, 5'6", slim, handsome, Jewish, Jersey suburbanite. Seeking a slim, classy, beautiful Jewish lady. NJ/Manhattan. Photo a must. NYM S881

Bright, Fun-Loving, Beautiful—Professional in film/television - extremely successful, financially and otherwise - seeks highly intelligent, witty, sensitive, nice-looking, productive, nonsmoking Jewish man, ready for commitment. I'm an affectionate and lively woman in my 30's with sandy blond hair. Though I travel coast-to-coast often for my work, I love: escaping to Paris, the Caribbean and the English countryside, George Eliot, swimming, bicycling, Manhattan and my little brother, who helped me write this ad. NYM S680

Genuinely Good-Looking—Single white female, 27, seeks a fun, sensitive and intelligent, single white male. I am an attorney but don't act like one. Physically fit and enjoy most sports. I like to laugh and be silly and appreciate a good sense of humor. If we are alike, send a note; photo required. POB 32366, Newark, NJ 07102

Financially Secure Jewish Male—Artist, green eyes, fit adventurer, true romantic. Seeking beautiful inspiration, 32 and under, with photo. NYM S882

Objective: Baby—Financially secure man, 47, wishes to help woman to have and raise a child. Let's talk. NYM B199

A Special Man—Attractive, professional Jewish male, 30, 5'7", 133 lbs, nonsmoker, who is sincere, warm, funny and romantic. Seeks a Jewish lady, 26-33, who's funny, pretty, warm, intelligent and fit for a meaningful relationship. Recent photo/note. NYM M344

Tired Of Vain And Pretty Men?—Jewish businessman, cute, late 30's, seeking very special, petite Jewish female, bright, sincere, nonsmoker, 28-34. Enjoys dining, dancing, theater, movies, tennis, skating, skiing and more. Note/photo. NYM S885

Are You A Full-Figured Woman?—I am a cute professional man, 33. NYM S745

Italian Beauty—25, 5'8", slim and vivacious, wants adventurous male, 24-30, who likes rock music and traveling. Photo/phone. NYM S884

Handsome Man Wanted, 30-38—Tired of boys, wimps, creeps. Photo. NYM M311

Pretty, Vital Wasp Exec—Seeks tall, handsome, bright, athletic, eclectic man, mid 40's, for warmth and fun. NYM S873

A Brief Ad—Jewish male, 39, 5'4", seeks that special woman with desirable qualities, children okay. NYM B546

I'm Looking For Wheaties—With a little Kix mixed in! Divorced white male, 52, 6', slim, attractive, athletic, warm, engaging, educable, professional, nonsmoking, liberal Unitarian. Seeks single, divorced white female, 35-45, with similar qualities, not hung up on the past, who knows how to be a friend first. Photo a must/note of substance/phone. NYM B506

Lady Broker—37, recently returned from two years in Tokyo. Attractive, colorful, artistic, ambitious. Irish-Catholic background. Looking for a free-thinking, kind and intelligent man for mutual support and wonderful times. NYM B571

Sincere, Warm, A Good Friend—Black male, 35, doctor, would like to settle down with best friend. Note/phone. NYM B563

Sailor Seeks Mate—Handsome, Jewish, 6'1", 160, young 47, LI man wants sweet, classy, mature, athletic, outdoor, bright beauty, to 40. Bio/photo musts. NYM S886

Southern Gentleman—World style, gentle, athletic, 39, desiring serious relationship with elegant, slender, established woman. Phone. NYM B596

Adorable, Personable Orthodontist—35-year-old male seeks slim, cute, warm, 5'7", 20's, with mid-west or southern flair. Christian, plus non-smoker. Note/photo/phone. NYM B544

I Know You're Out There—This will help us find each other. I am an extremely attractive, successful professional, who's sensual, articulate, warm, grounded and still growing. Seeking relationship of commitment based on love and friendship with a man, 38 plus, who's a good communicator, handsome, well established, generous of spirit, perfectly imperfect and realizes mutual sharing makes all the difference. Photo/phone/note. NYM M313

One-Woman Man, 28—Handsome, 5'11", 170 lbs, successful, thoughtful, sensitive and spontaneously funny. Seeking naturally beautiful (Ivory Girl looks), educated, independent and good-natured Jewish woman under 30 to complement my wonderful life. For something very special. Note/photo/phone. NYM B551

Blue-Eyed Brunette—Pretty Wall Streeter seeks professional Christian man, 25-35, to share special times, theater, walks in the park and Sunday brunch. NYM S889

Tall, Genuinely Handsome—Lawyer, 44, enjoys Manhattan in the winter and the Hamptons in the summer. Seeks attractive, shapely, unpretentious Wasp or Wasc woman, under 40, who enjoys the beach as much as the theater. Kids okay. Note/photo/phone. NYM S891

Top Of The Line—Very pretty blond, smart, successful, elegant, Italophile. Seeks man of integrity, intellect and success who's been there and knows the value of a good woman. Potential for commitment a must. 40 plus, 5'10" plus. Photo/note/photo. NYM B549

A Thoughtful Man—Divorced, white professional, 37, 5'10", 150, loves classic literature. Looking for an intelligent, sensitive, introspective woman, 32-45, who has a career and is open to marital possibilities. NYM M314

Black Male Wanted—I am 24, beautiful, European, 5'9". You are very handsome, over 6', 24-35, single and professional. Photo, please. NYM S898

Need A Partner—38, attractive Israeli contractor (divorced), outgoing, warm and communicative. Enjoy all the fine things in life - travel, theater, dining and sailing. Seek independent, daring, witty, sensual, shapely lady to be my best friend. Note/photo/phone. NYM B528

Seeking Classy Female—Are you well-educated, successful, attractive, Christian and in your 30's? If so, let's meet. I am an executive, PhD, Ivy background, early 40's, and am interested in sharing the finer things in life in a serious relationship. Photo ensures reply. NYM B561

Pretty, Slim, Down-To-Earth—Jewish female seeks a bright, fit, fun-loving Jewish male, age 37-47. Photo/note. NYM B559

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Pretty And Vivacious—27, 5'9", professional, well-educated, energetic, athletic Jewish female, seeking warm, fun-loving, optimistic counterpart. NYM B527

Escape From NY?—Male academic would like to hear from Wellesley grad, 31 plus, interested in rural college life, starting family. NYM B489

Share Spring—Divorced Jewish psychologist and mother, 47, wishes to hold hands and walk in the park with similarly inclined, intelligent, professional, sincere man. I'm blond, blue-eyed, cute and curly-haired. Also wish to share music, books, cooking and simple pleasures. Photo optional, detailed reply a must. NYM B529

MD—31, great face, body, heart, seeks bright, lean beauty to share millionaire life style. Photo essential. NYM M319

City Dweller With Suburban Soul—Who is caring and athletic, seeks a Jewish man who loves fun and isn't afraid of commitment. My main games: tennis, running, skiing, theater, movies. Your games: I hope you share some of the same. PS - I'm 33, bright, slim and attractive. Note/phone/photo optional. NYM S892

European Lady—Airline employee, attractive, seeks gentleman, 45-55. Photo/phone. NYM B554

Considerate, Sincere Male—Good-looking, young 51, athletic, slim, professional, nonsmoker with sense of humor. Enjoys dancing, dining out, theater, outdoor activities. Seeks slim, attractive, professional, petite, witty lady, 42-49, for meaningful relationship. Recent photo/phone please. NYM M318

Westchester Lady Wanted—Beauty, brains, sense of humor, 30-45. I'm successful, handsome and bright - and fun to be with. Homes in Westchester and Martha's Vineyard. Photo important. Phone/note. NYM S878

LI Professional—Good-looking, bright, sensitive, 6'0", 175 lbs, 32, Jewish, MBA. Is tired of game-playing and wants to find Ms. Right. She must bright, trim, attractive female who has warmth, integrity, depth and a great sense of humor. This is the real thing. Photo/photo please. NYM M334

Diverse, Attractive, Strong—White male, 35, seeks attractive, assertive, sensual woman, 37-55, who can comfort, direct and suit him. POB 20421 Dag Hammarskjöld Sta, NY, NY 10017

Seeking A Sincere Woman—29-38, nonsmoker, for a long-lasting relationship. I'm 36, a Manhattanite, work in the field of TV, enjoy films, plays, bike riding, ice skating, picnics and dining out. Note/phone. NYM M321

Successful, Handsome Business Exec—Romantic Jewish male, 35, witty and charming. Desires attractive, bright, vivacious female, 26-34, for serious and caring relationship. NYM B555

Handsome Actor—47, seeks pretty, sensitive lady, 30's. Photo. NYM M322

Exciting Entrepreneur—Attractive, successful, interesting, very humorous, white Jewish male. Seeks an attractive, bright, caring, intelligent, good sense of humor, good figure, sensual, caring woman, 28-35. Must send photo/phone number. NYM M336

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STRICTLY PERSONALS

Extremely Attractive Wasp—Male, 28, from old money east coast family - bright, lively, sensitive, athletic. Seeks perky, happy female counterpart for possible relationship. NYM B580

Friend And Lover—40, striking professional. Loves cultural events, movies; can be adventurer or homebody. Seeks charming man to share laughter and confidences. Note/photo please. NYM M323

Free-Spirited Italian—26-year-old professional female, cute and charming, 5'3", 110 lbs, athletic. Seeks amusing, athletic, single white professional male, 26-32, 5'10" or over. Photo/note. NYM S870

Searching For Custodial Dad—Wanting a lasting relationship. Be sincere, warm, successful, in shape, 33-42, a nonsmoker and love kids. Outside I'm attractive, slender, 5'5". Inside I'm warm, sensitive, open and caring. This successful, single mom of one, living on Long Island, would love to meet you. NYM S860

Only Younger Man—Need reply - especially if you are highly successful, broad-shouldered, emotionally available, 5'8"-6', 32-40, with intelligence to appreciate super good-looking blond, 5'6", 40ish, great body, successful entrepreneur in health field, independent, upbeat, nonsmoker, LI north shore. Real plus if you've been in therapy, like to work out, love beaches, films and real estate, you're ready for fun and a relationship with a very special, alluring woman. I'm just as particular as you. Photo a must/will exchange. NYM M300

Sensitive, Educated Mensch—51, seeks to pamper slim girl, 39-46. Photo. NYM S861

Missing: A Loving Marriage—Reward if found. Divorced, successful Jewish professional businessman (ivy type), 37 plus. If found, the reward is one very pretty, shapely, sensuous-looking, feminine, financially secure Jewish lady with soulful eyes, engaging smile, long, silky blond hair and one beautiful daughter. Nonsmoker. Photo. NYM S893

My Composure Slips—With an attentive, serious, playful man, 53-66. If yours does with a comely, ardent, stable woman, love beyond measure may develop. NYM S866

Tunnel Of Love—Jewish male, 28, 6', handsome, athletic exec, seeking relationship with a beautiful, intelligent, slim Jewish lady, 21-30. NJ. Photo. NYM S862

Cuddly, Petite Blond—35, bright, cute, professional Manhattanite. Seeks intelligent, insightful, warm, fit, nonsmoking man with eclectic interests, for lasting relationship. Bio, please. NYM M301

Tall Woman Wanted—5'9" plus, full-figured, blond okay, smart and strong okay. For professional man, young 53, Jewish, intelligent, quiet. NYM B520

Attractive TV/Newspaper Writer—Arts lover, lapsed musician, skier. Seeks handsome male, 39-49, who prefers Bach to rock. Note/photo, please. NYM S864

Jewish, Handsome, Single—Accountant/musician, 28, seeks Jewish female, 23-28, to celebrate the end of tax season. I love music, sports and movies, and am ready for a serious relationship with a warm, affectionate girl. Photo/phone. NYM S865

Legal Beagle—But no dog. Attorney, mid 30's, 5'11", Jewish, caring. Seeks female best friend for life's dream. NYM S897

Every Day Is Christmas—42, 6'2", 187, attorney/CPA in real estate, athlete, loves people. Wants to meet bright, attractive, tall woman. Note/photo. NYM M302

Successful Female Exec—33, pretty, 5'6", trim, smart and irresistible. Seeks successful, attractive, tall, caring Jewish male, 30-40, nonsmoker. NYM M308

Gay Woman—Young 40, tall, slender, pretty. Seeks unique female with wit, sophistication and good looks, for enchantment. NYM B523

Dynamic, Witty, Attractive—Petite, green-eyed blond seeking significant other, 40-50. He must have intelligence and possess sense of humor. Interests include art, travel, hiking, parties, etc. Please respond with phone/photo. NYM S867

Real Estate Developer, 42—5'11". I'm looking for a caring, beautiful, dark-haired Jewish girl in her mid 30's with no children, to have a serious relationship with. I enjoy boating, skiing and tennis. Phone and photo a must. NYM B525

Slim, Spirited Skier—Who is also a water worshiper, seeks a high-energy, sophisticated, affectionate man who is interested in the best friend/lover/marriage trilogy. Excitement/enthusiasm generated for a winter skier and a summer beachcomber with such divergent interests as: good music, fine food and nature. Someone under 50 years, over 5'9", about 175-180 lbs and absolutely nonsmoking and Jewish would be appreciated. I'm petite, sensuous and pretty. Reply. NYM M325

German-Born Lady—Attractive, feminine, bright, spontaneous, 5'6", 135 lbs, 40, blond. Loves classical music, the arts, sports, travel, refinement and intelligence. Seeks well-bred, single, gentle man - successful, positive, with high principles, for 1:1 relationship. NYM S869

Moscow Widow—MD/singer of Russian romances, 64, 5'6", classy, blond, slim, visiting NY April. Would like to meet Russian-speaking gentleman. NYM S894

GO-Type Art Dealer—Tall, handsome, successful, body builder, 42. Seeks very fit, very attractive female (especially Oriental) to pamper. Photo/phone. NYM T355

Challenge—If you are sure you will not be intimidated by a classy, powerful, successful, attractive, dynamic, well-traveled, athletic, fit, 41-year-old woman who is at the top of her male-dominated profession, send me a picture and a note telling me that you are that special person. Class and breeding a must. Middle management need not apply. NYM S896

Are You A Concert Pianist?—Female MD, 29, appearance 9, character 10, seeks her "Great Love" in a tall, accomplished Juilliard-type gentleman. NYM B562

Handsome NY Corporate President—52, 6', 195 lbs, highly successful, wealthy, respected, dynamic, but lack beautiful woman to share this rarified air. If you're 35-52, well-developed mentally and physically, nonsmoker, you could be that "exceptional person". Note/photo/photo (xerox), I will respond with same. This is my first ad, hope it's our last! I live in N. Jersey. NYM S900

If You're Cute—You're for me. I'm 35, 6'2", great sense of humor, good-looking, successful, living on the east side. Looking for a pretty lady, 28-38, to share the good life with. Photo a must. NYM B566

Looking For—Pleasant-looking, good-humored, no-nonsense, single Jewish professional male, 35-45, to share 50 years with. I'm your slim, very attractive female counterpart, 32. If the chemistry is right, let's start now. 50 years couldn't begin too soon. Manhattan resident/photo preferred. NYM M328

Wry Jewish Woman With Good Luck—28 this week. Writer slash cartoonist. Seeks brilliant man who is happy, grown-up and under 30, ideally whose last name is a one-syllable word. Photo and humor essential. NYM S901

Wanted—Single Jewish man, 35-49, nonsmoker, 5'9"-up, slim, professional, nice-looking, for single, 5'6", slim, pretty blond lady, educated, own business. No other but the above man wanted. NYM B567

Warm And Beautiful—Jewish female MD, 38, 5'9", thin, blond, wishes to meet professional Jewish man, 37-46. Send note/photo/photo if available. NYM S906

Looking For You—To make my heart skip a beat. Attractive, bright female who loves to laugh wants to share special times with sensitive, sexy, intelligent, 28-40, Jewish professional male. Bio/phone. NYM M329

Attractive Jewish Female—Early 40's, in Manhattan but not on the fast track, seeks Jewish man taking the local. NYM S903

San Francisco Bound—Beautiful, gifted athlete/writer, 27, 5'5", seeks partner for western pilgrimage and more. NYM S904

Dark-Haired Beauty—In great shape, 34, Jewish, successful entrepreneur, enjoys outdoors as well as cultural activities. Seeks successful man, 33-45, intelligent and warm, to share in good times and sincere relationship. Photo. NYM S905

Enjoy Cold Sesame Noodles—But the portion's too large. Interested in sharing. You are: male, 38-45, 5'7"-5'10". We both are: perceptive, successful, sensitive, responsive, romantic and Jewish. If you believe in yourself and value friendship, send photo/note/phone. NYM B572

Jewish Male, 35—Businessman, handsome, personable, sincere, fun-loving. Enjoys theater, music, politics, tennis, dancing, museums, the Mets. Seeks an attractive, stable, mature type of woman, mid 20's-early 30's. Looking for friendship, romance, interested in developing a lasting relationship. Include phone number, note and current photo. NYM B570

I Am A Loving—Well-educated, attractive, financially secure woman and single parent with a spirited sense of humor. Seeking a man with similar attributes, 37-mid 40's. Photo and note. NYM B573

I Know What I Want—You are 5'3" to 5'7", very shapely and pretty, 25-35 and have a positive "up" attitude. Me: 43, Jewish, divorced, 6', handsome, super successful and have a great sense of humor. No photo, no reply. NYM M330

Extremely Handsome—Fashionable, financially secure man, 32, who is creative, open, honest, loving. Seeks affluent, slim, independent woman of character, 30-50, who would like to share her good life! Letter/photo/phone. NYM B574

Witty, Upbeat, Emotionally Available—Tall, slim, attractive, young 45, seeks secure man for romantic dining, travel, country weekends and more. NYM B577

60's Roots—Manhattan PR exec with car, 43, seeks female partner. She will be bright, monogamous and uninhibited, down-to-earth but elegant and classy. Photos do help. POB 6664 NYC 10128.

Adventurous Black Female—43, seeks sincere man. POB 20667, NYC 10023

I Might Be—Everything you're looking for in a man, but then again maybe I'm not - you'll never know unless you answer this ad. I'm 25, Jewish and a nonsmoker who is 6' tall and about 20 lbs overweight, however all of it is heart. Drop me a line - let's talk. NYM M332

Pretty NYC Asian—41, tall, cultured, seeks mate. POB 683 NYC 10008

Broad Shoulders, Zany Humor—Good looks and style, all in a 6', 190 lb, 32-year-old package? Wow! If you're a female, 28-35, pretty, athletic, gregarious with a touch of panache, respond-please por favor. Note/photo/photo please. NYM B579

Spring Forward—Let's go for it! Attractive, vivacious, single Jewish woman, 36, 5'8", seeks nonsmoking, sensitive man ready for romance and commitment. Note/photo/photo. NYM M335

Adorable, Petite Jewish Female—30, enjoys sports, beaches, movies and good friends. Seeking handsome, fun-loving, sincere, caring, down-to-earth professional to share a warm, loving relationship. Note/photo/photo. NYM S907

Single Male—Good-looking, slim, energetic, romantic, like to laugh, early 40's. Like the elegant and the simple. Inclined towards the arts - although I'm interested in most things. Seek slim, attractive woman with potential for lasting relationship. Photo/photo. NYM B582

Successful Real Estate Man—56, 5'9" plus, caring, family-oriented, athletic, youthful. Seeks warm, good-looking woman (10 years younger or more) to enjoy me, summer beach place, jogging, tennis and a romance leading toward serious relationship. Photo first please. NYM B602

You Are Emotionally Available—And interested in a NY woman in her 40's. Wit, style and laughter await. NYM M341

Looking For Mr. Right—I'm an attorney, 26, bright, warm, down-to-earth, athletic, very attractive, Jewish - whose life is incomplete without woman of similar qualities. Let's share a movie, comedy or jazz club, the park, or evening at home. Photo. NYM M346

Hey, Tall And Handsome!—Looking for a vivacious, pretty, slim, curvy, 23, 5'8" nonsmoker, polyglot designer, to ski, dance and laugh at life with? Photo. POB 2430, Times Square Sta, NYC 10108

Very Handsome Attorney—Super nice guy, successful, 34, Jewish, seeks very pretty, bright, refined woman, 26-32, for fun/romance. Photo, please. NYM M338

Psychiatrist, Never Married—47, American, Italian-German descent, Christian, 5'8". Seeks very attractive, never married, professional female for eternal love. POB 18025, Cincinnati, OH 45218

Tall, Handsome, Athletic—Physician, 33, nominal Catholic, enjoys tennis and the outdoors as well as the city. I am hoping to find an intelligent, articulate lady - slender, attractive and somewhat athletic. Letter/photo/phone if possible. NYM S914

It's A Tall Order—To find a warm, caring, upbeat, bright, athletic, witty lady, at least 5'10". I am her counterpart, a handsome, Jewish professional man, 6'1", 30, likes sports, dancing, travel, NYC life and much more. Looking for a relationship filled with love and laughter. NYM B583.

If—You are a woman in her early 40's or younger, who is sensitive and intelligent and unquestionably slim, nice legs, beautiful (or without doubt exceptionally striking), I would appreciate hearing from you and receiving a photo. The preceding may sound brazen or arrogant, but be assured that contact will negate that possible thought. I'm 59, 5'11", 160 lbs, athletic, successful executive, often been told that I'm handsome. Thank you. NYM S909

Successful Businessman—36, Jewish, enjoys cozy nights with a glass of wine, travel, movies, dancing, stimulating conversations, suburban living. Seeks secure, caring, honest woman, 23-33, who is family-oriented and strictly marriage-minded. Photo/phone. NYM B584

Scarlett O'Hara—Moved north. Pretty, 36, MD, athletic, love travel. Seek sincere, accomplished, athletic man. NYM M340

Genuine Security Awaits—Lively, witty, sexy lady who craves life's serenades with exotic ebony man - 37, 5'10", 180 lbs, sporty jovial cupid, loyal, MFA, employed. Age/race/religion open. NYM S912

Beautiful Park Avenue Blond—Seeks man with custody of small child. I am tall, slender, educated, cultured, emotionally aware, an expanded Wasp, childless, late 30's. If you have learned a lot from your experience and ready to try again, send letter/phone/recent photo. NYM M342

Love My Work—But I want more! Pretty, caring, 35-year-old professional seeks similar someone. NYM B585

Sometimes I'm Shy—But I'm also attractive, humorous and thoughtful. Englishwoman, 43, currently studying graphics, is looking for a warm, companionable man friend. Interested in nearly anything except jogging. Note/phone. Photo a plus. NYM B588

Handsome Entrepreneur—Catholic, 6'3", blond/blue, 43, athletic build, drug and disease-free, down-to-earth, good sense of humor, honest, really tired of the meat markets. Seeks tall, extremely beautiful female counterpart, 30's, who is unmaterialistic, with inner beauty and brains. Photo/note. NYM S913

Yours Forever—Jewish male, 40, refined, literate yet rugged, 5'10". Seeking poised, stylish, quietly pretty lady. Bio/phone. NYM M343

Tall, Dark, Handsome—46, European background, Jewish, successful, intelligent, classy, witty, warm and caring. Seeks extremely attractive lady, 27-37, with similar qualities. For love and family. Photo a must. NYM B587

Sexy, Adventurous Woman—Just back from living in Europe, 31, divorced. Wants to meet confident, eclectic man, 37 plus, successful, spirited, manly, libido intact. I'm 5'8", a "looker", successful in business but decidedly relaxed. Generous, literate, considerate. Friends in the arts, happiest meeting new people and exploring new places. Be one of the new. Photo/note/phone. NYM M345

Gentle Man—Honest, romantic, generous, stable, serious/funny, musical, family-minded needs you (and your children) to love. NYM B586

Pull Up A Chair—My friend and let's talk trim, 5'10", single Jewish male professional, 45, runs his own business. Been through the mill with all the trash but still hopeful. A nice guy who is cute, sexy. I'm down-to-earth, intelligent, funny (not "funny-looking"), I go to Florida in the winter and the Hamptons in the summer, and I am marriage-minded. I want to meet a Jewish lady, 35 and up, aggressive, attractive, smart, into sports, dancing, books, who enjoys life and is considerate. Photo/phone please. NYM B591

Versatile, Attractive—Black professional female. Seeks accomplished black male, 35 plus, for loving relationship. NYM S917

Attractive Artist—49, seeks warm, witty, wonderful man. Photo, please. NYM S915

Rite Of Spring—Why let Stravinsky have all the fun? Attractive, cultivated, successful mid-30's naiaid seeks intelligent, accomplished, fun-loving faun to share sylvan glade. Mr. (W)Rite? Photo. NYM B590

Calling All Chocoholics!—This 25, 5'8", adorable, big brown-eyed soon-to-be-lawyer seeks you: tall, handsome, nonsmoker, professional Jewish man with super personality for fun, romance - and more? Note/photo a must! NYM S916

Disarmingly Intelligent—Attractive female exec, 40, passion for travel, classical music, elegance and adventure. Seeks same in spirited man, 37-48. NYM B594

Traditional Values—NJ guy, 32, Catholic, professional, successful, never married. This handsome bachelor is ready to settle down with a special lady. Photo please. NYM B595

Younger Man Wanted—Super good-looking blond Manhattanite, sexy, secure, successful entrepreneur, athletic, early 40's, Jewish, 5'3". You seek relationship, 34 plus, 5'9" plus, nonsmoker. NYM M347

Dependable, Confident, Handsome—Tall businessman, 42, seeks successful, educated, professional/executive woman (no kids), must be tall, thin; no drugs, smoking or therapist. Photo a must. NYM B603

Beam Me Up—Jewish male, 45, Captain Kirk looks. Mr. Spock smarts. Seeks slim, pretty, Jewish non-princess, 29-39. Let's time-warp to marriage, kids. Photo helpful. NYM M349

What A Catch—Handsome, blue-eyed, 5'11", 37, successful corporate VP (a tennis player and traveller) seeking a very attractive, bright, interesting, free-spirited woman, 22-35, for all the fun and sincerity that life has to offer. Photo/phone/bio a must. NYM B604

Me Sensual Woman—You passionate man over 45. We are financially secure, educated, Jewish and will love happily ever after. Bio/photo. NJ/NY. NYM S921

Too Clever, Attractive, Athletic—And educated for your own good? Not for mine. Very successful, handsome, Jewish prince, 30, 5'10", considering early retirement, seeks princess to share lakeside castle, sports, arts, travel and an enduring, loving relationship. Write. NYM B598

Attractive Rockland Jewish Teacher—Seeks nice, fun guy, 38-50, intelligent professional who likes kids. Photo NYM B599

Successful, Handsome Male—47, seeks attractive woman, nonsmoker who enjoys fine dining/concerts for a lasting relationship. Photo/phone. NYM K834

Great Mother, Never Smothers—Wants another kid and man. Banters with ease, swings from trees, holds a JD and reads incessantly. Reply with wit. NYM B600

Interesting, Shapely, Petite Widow—Jewish, successful entrepreneur. Enjoys music, reading, cooking, travel. Seeks high-energy, affectionate, 50's-60's, man of achievement. Note/phone. NYM M309

Lovely, Intelligent, Open-Minded—Sensitive woman with great sense of humor, seeks a cultured, considerate, successful, sophisticated man, 38 up. Handwritten note/photo. NYM S874

Westport Beauty—38, elegant, sophisticated, earthy, sensual, terrific sense of humor and passionate about all life has to offer, successful professional - seeking male counterpart, 35-45. Photo/phone/note. POB 3157, Westport, CT 06880

Colorado Ski Bunny Comes East—Warm, sensual, attractive, feminine, mid 30's, Jewish and successful. Fit mind and body. Seeks a comfortable, secure-to-be-with, adventurous, romantic, sincere man with a sense of humor. Photo. NYM S875

Quality Beau—35, looks, charm, IQ. Seeks quality gal, 25-35. NYM B535

North NJ Female Doctor—Willowy, warm, wealthy widow with 3-year-old, wishes to wed wonderful, witty, wealthy male, 43-52, nonsmoker. NYM M306

NJ Asian, Petite Lady—40's, fragile, cute with long, shiny black hair, interested in meeting exceptional gentleman of high status and heritage in NJ/NY vicinity. Photo/phone obligatory. NYM M307

Very Special, Sincere, Attractive—Young lady sought by tall, handsome, professional Manhattan man, 30, caring, great personality, non-religious. For loving relationship, mutual commitment. Note/phone/photo. NYM B530

What's Up Doc?—Handsome resident MD, 29, fun, spontaneous, warm - is seeking a pretty, shapely, sophisticated woman to fill my prescription. No generics. Photo, please. NYM S876

Desired: European/Scandinavian-Born—Spirited woman in 30's, for creative, multi-interest entrepreneur, early 40's, 5'8". I'm a soul/humor/passion/brains/eyes/legs/hair man. You must like country weekends, travel, the bizarre, champagne, movies and your father. You must want an intimate relationship. No smokers, dopers or mopers. Please send photo and note. NYM B532

Tired Of Games—33, RN, in management, enjoys dining out, relaxing at home. Seeks stable, interesting man with sense of humor for mature, sincere relationship. Nonsmoker. Photo. NYM B597

Virile, Attractive, Successful Male—32, just broke with fiancée, seeks adventurous, feminine female for new relationship leading towards marriage and kids. NYM B537

Good Woman—Not thin. Not Jewish. Seeks 1 of New York's Bravest. NYM S880

Single White Female—40, bright, attractive, articulate, varied interests, seeks great relationship with right guy. NYM B548

Beautiful, Elegant, Fine—European lady, charming, feminine, romantic, warm, distinguished, 41, seeks upper class gentleman, educated, secure. Photo. NYM S879

Sincere, Professional Jewish Man—40's. Attractive, financially secure. Likes include: classical music, jazz, sushi, walks, travel. Seek happy, cultured, down-to-earth Jewish lady, 30's - interested in a relationship with a future. NYM B539

Slender, Tender, Tall—Early 30's, blue-eyed lady, never wed. Professional, Christian, NJ home. Loves movies, picnics and travel. Seeks committed relationship leading to marriage. NYM B540

Blue-Eyed, Handsome Christian—Trim, witty, happy, successful, PhD, European born, 6', 34. Seeks a lady for lifelong romance. Photo, please. NYM M310

Sunbelt Academic MD—62, NY Jewish widower (30 happy years), active, passionate, literate, artistic, seeks mate to 47. POB 4015, Columbia, SC 29240

Metaphysical Man Wanted—For sharing insights and deep feelings. Intellectual, spiritual, active, outdoor adventurer over 39 desired by very feminine, musical and artistic professional. NYM B547

Tall, Slim NYC Gentleman—43, good looks, integrity, accomplished in business and arts. Seeks lady over 5'9" with grace and a silly streak. Photo appreciated. Reply to: NYM S888

You Snooze, You Lose—Pretty, Jewish, 25, blond female in advertising field. Seeking an outgoing, confident Jewish male, 25-33, with a great sense of humor to match mine. Photo/phone. NYM B550

Blue-Green-Eyed, Beautiful Blond—29, Jewish, seeks sensitive, good-looking male, 29-35, professional, Jewish, 5'7"-5'10", for lasting relationship. Photo a must. NYM B526

Tall, Handsome—Energetic MD, nonsmoker, 44, divorced white male, New Haven, artistic, sexy, Episcopal. Seeks slim, healthy, attractive, smart lady, 25-35, psychologically minded and religious. Note/phone. Photo a must. NYM M315

Lady Doctor—Jewish, attractive, sincere, with traditional values. Seeks comparable male counterpart, 33-39, for serious relationship. Photo/bio/phone please. NYM M316

Warm, Pretty, Petite MD—Can be shy or bubbly, can enjoy watching TV with friend or both casual and formal nights in the city. Like pets, exercise, classical music and warm weather! Seek nonsmoking, mature, intelligent professional for serious relationship. I would put family before career. Send bio/photo. NYM M317

Musical Lady Physician—Fine pianist, Jewish, lovely, slim, nonsmoker. Seeks a man, 35-50, who can enjoy little things and has integrity down to his toes. NYM M303

ANNOUNCEMENT

Geminis—Want to meet more of us for talks etc? Not astrology. NYM B581

Successful Business Writer—By day, aspiring novelist by night, forming support group for New Yorkers balancing bills and the dream. Serious writers only. Send 2-page sample. NYM B516

NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 616

BY MARY ANN MADDEN

ANOTHER PART OF ANOTHER PART OF THE FOREST, PART II

WAIT! THERE'S ANOTHER MOHICAN

RETURN OF RETURN OF THE NATIVE

CHINOOK, DAUGHTER OF MISTRAL'S DAUGHTER

Above, sequels. Competitors are invited to invent the title of a sequel to a well-known book, play, or film.

Results of Competition 613, in which you were asked for the opening paragraph of a Modern Man novel.

Report: Well, now we know. Modern Man is unafraid of corporate takeovers, exploring the stratosphere, diapers, espionage, formulae, lethal weapons, easy sex (a mistake), and the always popular power. He has, however, some problems with Modern Woman. Women depicted here seemed either bloodless spy/tycoons or playthings. I guess you gotta be one or the other. As for me, give me a pack of Camels, a shot of Jack Daniel's, neat, and your recipe for sole Véronique. Or I'll kill you.

First Prizes of two-year subscriptions to "New York" to:

One of my earliest memories is that of shopping with my father and his grabbing my arm and pulling me furiously up to a display case. Thrusting a limp green mass in my face, he said, "Son, look at this and always remember it. This is what happens to coriander when it is not absolutely fresh."

John Koch, Madison, Wis.

I could never understand what the flak was all about. Insider trading has been around since the twenties, and it was how the market grew. Tips were whispered during covert phone calls, they were exchanged openly over lunch or during parties, or even written down on company stationery and signed. No, I never took any of it seriously, including my eighteen months in prison. I trimmed rose-bushes, lifted weights, played tennis, and walked out of jail with a suntan, a flat belly, and a formidable backhand. So much for crime and punishment.

Edwin P. Rappaport, Shaker Hts., Ohio

Runner-up Prizes of one-year subscriptions to "New York" to:

You're the kind of guy who likes a challenge: what to substitute for egg whites in the soufflé, what to substitute for mutual funds in the portfolio. You lick the whisk, light the oven, snap on CNN. Hard news; no fluff. You work backward: Annie here at eight, potatoes on the stove at seven. You sniff the air, sharp, alert: gas leak? Maybe just the knife-sharp scent of new Reeboks. You crack open a Corona, rim it with lime, hold back on that first pull: sweet anticipation. A siren shrieks on the street below: your Saab? The super's

Impala? You wait. You know how. The potatoes boil, slow.

Lisa Schwarzbaum, N.Y.C.

It wasn't until I actually set foot in Tamara's apartment that I knew the relationship was doomed. I couldn't say for sure whether it was the copy of *Women Who Love Too Much* on the nightstand or the palm tree swizzle stick she insisted on putting in my scotch and soda. One thing I do know for sure, though, is that Tamara couldn't possibly be that girl's real name.

Janet Siefert, N.Y.C.

High in the mountains of Tibet, leading a life of complete isolation, spending his days in quiet meditation, is one Bryan Fairchild. It wasn't always so. On a Friday in late 1983, Fairchild walked out of his office in a prestigious law firm where he had recently made partner. He didn't return home to his wife, Midge, and his children, Robin and Doug. Instead, he headed for Kennedy airport with a small carry-on bag and flew to India. Eventually he made his way to Tibet and has not left since. And he never will. I am Bryan Fairchild. This is my story.

Sal Rosa, N.Y.C.

And Honorable Mention to:

"Zelig was Allen's only original film," pontificated Professor John Bedoukian to a group of wide-eyed listeners. "The rest were all celluloid presentations of memory." Across the room, an interested observer watched the scene with wry amusement. Lance Michaels thought, "Let him enjoy his last hurrah. Comes tomorrow, I'm going to kill that spy-ing bastard."

Carl Wolfson, New Orleans, La.

The fly-fishing equipment strewn about completed the picture of studied mendacity in tweed that was Dexter. He couldn't wait for this dowdier-than-thou era to go the way of disco. A pit viper from the word go, he wanted to look the part. He'd sweated it out at the university charm school for the phony clever and fake hungry, where they called him "kingmaker" even then. But if this was the world of Sturm und Drang policy-making, it was a snooze.

A. L. Campagnolo, Tuckahoe, N.Y.

Ralph Harper was having tea in the library of his new house on Pecan Lake. The bookshelves that he had chosen with so much care

seemed to be closing in today. He was thinking about the takeover and the repercussions that would reach all the way from his hideaway in Crested Butte to his Manhattan apartment. An alternative, more gentle resolution came to mind, but just then little Ralph appeared at the door. He had escaped from the au pair and was waiting for admittance to the fortress. "Come in," said Dad. "And I'll put you down into the dungeon in the round tower of my heart."

Patricia O. Simmons, Oldsmar, Fla.

Panting as they ran, the paramedics maneuvered their stretcher along the brightly lit hall of West General Hospital, toward the emergency ward. "Afraid it's too late, Doc," called the older of the two to the tall, rugged-featured intern loping easily toward them, his wavy brown hair bouncing ever-so-slightly in rhythm with his graceful stride. "Stopped breathing half an hour ago... no heartbeat... brain waves flat... not a chance!" Dr. Lance Prevost smiled.

Sheila B. Blume, M.D., Sayville, N.Y.

It was midmorning when I got to the office, feeling like I'd been dragged around L.A. by a bloodmobile. My secretary, Angel, was studying her lawbooks. "Yo, shamus. You look like hell. The cops grill you all night again?" I shook my head. "It was my turn with the baby. She cried all night. Teething." Angel snapped her gum in sympathy. "Tell me about it. I've been missing sleep for weeks cramming for the bar exam. So you're feeling rocky?" I swiped a Rolaid from her stash. "Yeh. But I feel good about myself." She laughed and the phone rang. It was McCallister from my private-eye encounter group. "Bad news, Scott. Ray Webster's dead. Somebody plugged him at the New Age Ballistics Expo."

Jan Leary, Chicago, Ill.

sp. ment.: Marilyn Crystal, Scarsdale, N.Y.

It was almost three when Carl finally saw a clock. Cursing, he briskly returned to his cluttered, claustrophobic office from the sanctity of the water cooler, pausing only to suck down two Advil from the palm of his hand. He always took two, despite the bottle's advice. After all, he was a modern man, amid mounds of modern computer printouts, with a modern headache. Unceremoniously, he pressed the third automatic-dial button on his telephone, belched softly, and waited, peering listlessly out his only office window to the vast metropolis 30 stories below. "Hello?" the intercom crackled. "Yo, Ma," Carl replied. "When you pick up my shirts from the cleaners, buy me a bunch of flowers. I got a date tonight."

Stephanie A. Youngman, Brooklyn

sp. ment.: Richard Crane, Knoxville, Tenn.

"Next, who's next please?" called a voice from inside. In the hallway, seated on a low bench against a grimy wall, were six young men, all blond, all attractive, all nervous. One rose, stepped forward, and said, "I believe I'm next. My name is Greg Rogers." "Okay," said the casting director. "There are

no sides. This'll be a cold reading." "That's fine," said Greg as he walked slowly into the audition room, unaware as yet that he would not be returning to his job as a waiter in a popular downtown restaurant.

Shirley Stoler, N.Y.C.

Jordan Sterling lit a cigarette and looked down at the busy city below his office. A buzz from his desk interrupted his thoughts. "Mr. Sterling? There's a woman here to see you," his secretary said through the intercom. "What does she want?" "She... sir, she claims she's your twin sister." Jordan raised his eyebrows and chuckled. "Ms. Cartwright, you know that's impossible," he said, glancing at a photograph of his parents on his desk. He sighed. "Oh, well, send her in." He extinguished the cigarette as the door opened. When he looked up, he was face-to-face with a pretty woman whose features matched his own. "Rumor has it we're related," he smiled.

Dodi Stewart, N.Y.C.

It was a problem of migraine proportions. A lousy \$1.88 check from the State Attorney's Office of Consumer Affairs. Seems that after the Christmas bash six years ago when I bedded down with Allison at the Hartwick Hotel, a routine audit revealed that I had been overcharged—and now this rebate was in my wife's hand. I needed a beauty of a story that she would buy and why wouldn't she... after all, I had a good track record in deception through the years.

Chris Lewnes, Brooklyn

I was just a courier, and I showed up at the airport with the box and his photo. He looked the way they always look, these men: the ones with an easy stride, coat slung over the shoulder, the kind of men seldom stopped by customs officials. It would be hard, judging by the picture, to miss that shock of prematurely white hair, the deep tan, the hawk nose, the jaw, the smile that never included the cold gray eyes. But before I spotted him, he came at me, his tall, lean frame slightly stooped, his hand outstretched. "I'm Lannigan," he rasped. But I already knew.

Justine Rendal, N.Y.C.

As he watched Carol's perfumed letter swirl gently down from his Park Avenue apartment, Scott Graham vowed he would never, positively never, again get involved with a married woman. Eighty days later, his abstinence was abruptly terminated by Olga Petrikov, the wife of the Soviet ambassador.

Mark Wolfson, Spring Valley, N.Y.

Brent was feeling vulnerable...

L. Soth, Northfield, Minn.

Cal wondered whether he'd made the right decision. Yes, she'd promised to return, but it was nearly dawn and still there was no sign of her. He'd have to be patient. Dozing fitfully, he drifted in and out of uneasy dreams, and thought improbably of apples. The river purling through the maze of rocks below caught the first hints of light and reminded him of his own evanescent promises. Was this his punishment, then? He reached for the rucksack and found only mud. "What did I do wrong? Was est training a mistake after all?"

He listened intently, hearing nothing but the river and the waking life of the jungle. He sighed. "I'm alone."

Henry F. Beechhold, W. Trenton, N.J.

Eric smiled suavely and brushed the hair out of his eyes. He placed the latest Tears for Fears compact disc in place and waited for Laura to ring the bell. The dinner he prepared was ready, and his designer sweat suit was neatly ironed and enhanced the contours of finely honed physique. Eric heard the doorbell ring, took one more glance across his apartment. From the water bed to the Julian Schnabel painting, his little world was ready for Laura. "Only in America," he whispered to himself. "All this and I don't even have a job!" Eric cleared his throat and reached for the doorknob.

Mike Zezima, Long Island City, N.Y.

The quiche was getting cold and the gazpacho was getting warm and I still hadn't finished the vacuuming. The kids had to be picked up, Tracy's teacher wanted to speak with me, and the gardener said it's root rot. The last thing I needed that day was M. dropping by with the envelope containing my fictitious passport and the next assignment.

Steven Scher, Bronx

sp. ment.: Ann Steiner, N.Y.C.;

Larry Laiken, N.Y.C.;

Stephen Rosenberg, Jamaica, N.Y.

"Honey, I'm home." No answer. "I picked up some beer. Let's stay in tonight." Tom paused. "I'm feeling sexy. How about you?" Still no answer. Where the hell could he be?

Jack Labow, N.Y.C.

Nadi. Auckland. Wellington. Sydney. Dubbo. Cairns. Brisbane. Moorea. One month of nonstop motion; more of an endurance test than a vacation. Why? Thomas Burton was driven by inner fears: fear of complacency, fear of ordinariness, fear of waking up one day and discovering himself to be a Republican. Poughkeepsie could do that if one wasn't vigilant.

Bob Kopac, Poughkeepsie, N.Y.

I had heard she was beautiful but they understated. I strode into her office and challenged, "Cello, I am the president of this corporation. Didn't they warn you that I don't like my speeches edited for grammar? Why have you changed the pronouns on practically every page of my speech? You're a P.R. secretary, honey, not an English scholar!" "Mr. Mallory, you are handsome, smart, and rich. But even you seem to have forgotten that a preposition is always followed by the objective case." Her green eyes flashed, her golden hair glowed, and when she stood, I beheld a perfect body. At that moment, I was in love. "I must have this woman forever," I thought, "and life will be wonderful for she and I."

A. C. Watt, Downingtown, Pa.

Competition Rules: POSTCARDS, PLEASE; TYPE-WRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 616, *New York Magazine*, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by April 1. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 2 issue. Out-of-town postmarks are given three days' grace.



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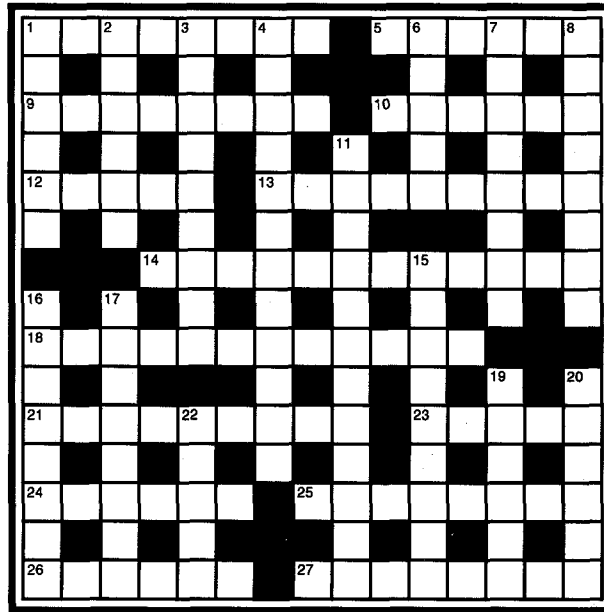
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'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

- 1 The problem of a woman caught between two men. (8)
- 5 Foolish talk is so backward in a doctor. (6)
- 9 Huge thing which may burn without diminution. (8)
- 10 Go and get married again? (6)
- 12 Heat in another marathon race. (5)
- 13 An act with a piece of furniture, it goes round. (9)
- 14 Not a fashion magazine, but it helps to keep one's gear smart. (7-5)
- 18 Make preachers go underground for a break. (12)
- 21 Teacher excited when in school subject expected. (9)
- 23 Nut caught in space. (5)
- 24 Snares which have a ring inside projecting parts. (6)
- 25 Flyers like holding a weapon in front of a mountain. (8)
- 26 Place of entertainment seen as fashionable in company. (6)
- 27 Insisted on red seats being redistributed. (8)



DOWN

- 1 Tom would be here if the goddess came endlessly. (6)
- 2 Please become unconscious. (6)
- 3 He puts it together and would be more competent if the mounting confusion were removed. (9)
- 4 Where affection is felt for series of masculine skills? (12)
- 6 Apparent in the time a lover takes. (5)
- 7 Scene of carnage after a hot walk in sunny direction. (8)
- 8 Awkward for every line. (8)
- 11 Carol puts part of dress in the vegetables. (12)
- 15 Grow more to sustain the supporters. (9)
- 16 Man's fear of a foreign country. (8)
- 17 Sticking to the book, but there are debts on a lot of horses. (8)
- 19 Account for noise. (6)
- 20 Succeeded earlier, we hear. (6)
- 22 Place for putting colour. (5)

'FOWL PLAY': 'CUE' CROSSWORD BY MAURA B. JACOBSON

ACROSS

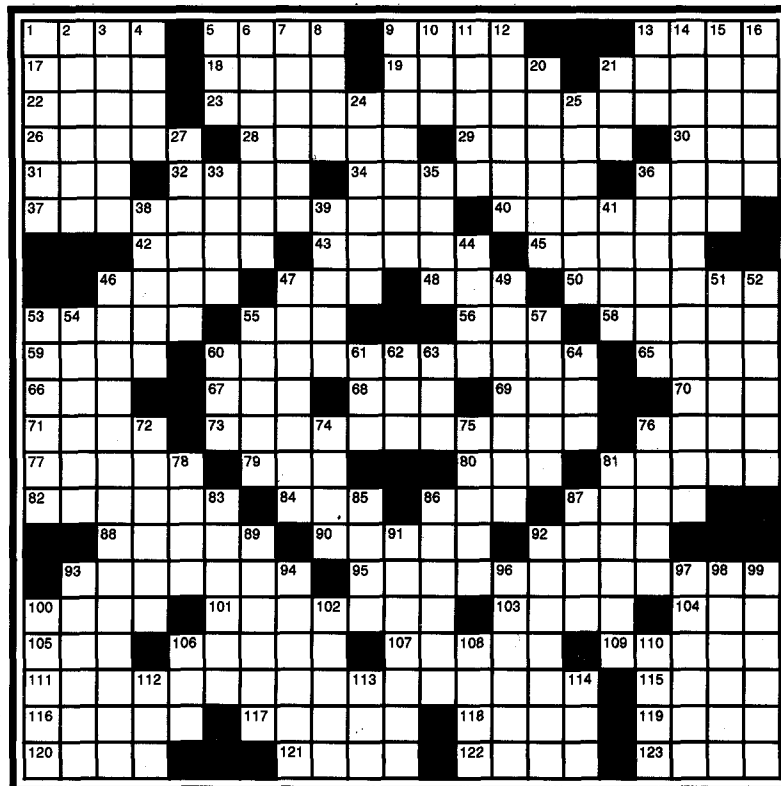
- 1 Sign over
- 5 Something owed
- 9 Seasoning from the garden
- 13 Decides upon
- 17 East of the Caucasus
- 18 Colored section of the eye
- 19 S-shaped moldings
- 21 George M.
- 22 Vaccination remainder
- 23 "Le Coq d'Or"?
- 26 Wood for rafts
- 28 Executive enclave
- 29 Europe's "boot"
- 30 Doing fine, to an astronaut
- 31 Barbary beast
- 32 Hurt grievously
- 34 Podium bores
- 36 Bone; prefix
- 37 Ibsen's turkey?
- 40 Oculists examine them
- 42 Arabian sultanate
- 43 Kin of the birch
- 45 A natural, at craps
- 46 Trepidation
- 47 TV channel
- 48 1946 power agcy.
- 50 Nursery gift
- 53 Embellish
- 55 Partner of cry
- 56 High, in music
- 58 Having clumps
- 59 — ex machina
- 60 Like a barnyard vest?
- 65 Part of B.A.
- 66 Flight-board abbr.
- 67 Doggy-bag item
- 68 Start of a Hardy title
- 69 Madrid Mrs.
- 70 After Siam or Sudan
- 71 Gold coating
- 73 Small amounts?
- 76 Beat up
- 77 Keats's "The — St. Agnes"
- 79 F.D.R. measure
- 80 Before quattro
- 81 Pitches a tent
- 82 Bird dog
- 84 German article
- 86 Mystery-story pioneer

- 87 Exit signs
- 88 Bronco-buster
- 90 Monkeyshine
- 92 Early auto-maker
- 93 Glassy mineral; var.
- 95 Inquisitive fowl?
- 100 Red planet
- 101 Supervised
- 103 "Hud" Oscar-winner
- 104 Where to shoot from
- 105 N.Y. wagering org.
- 106 "Do as I say, not —"
- 107 Currently informative
- 109 Overjoy

- 111 Flirtatious fowl?
- 115 Poker chip-in
- 116 "— chick, there a chick"
- 117 Entire range
- 118 Pile
- 119 Topped off the cake
- 120 Handy or Raggedy
- 121 Penultimate Greek letters
- 122 Nimble
- 123 Gainsay

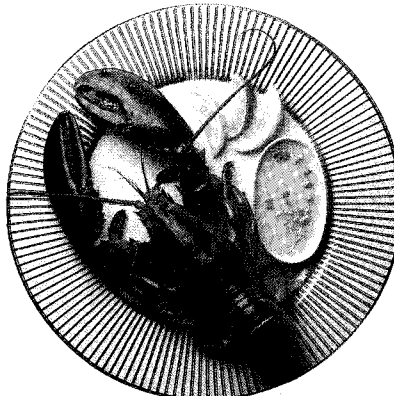
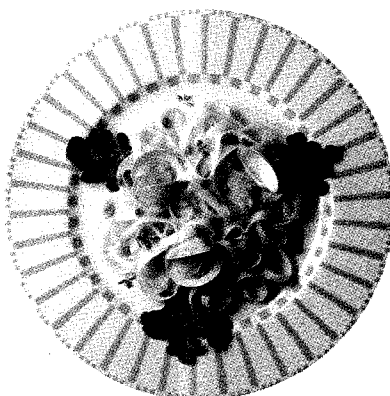
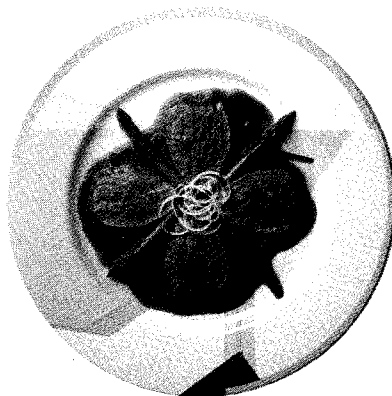
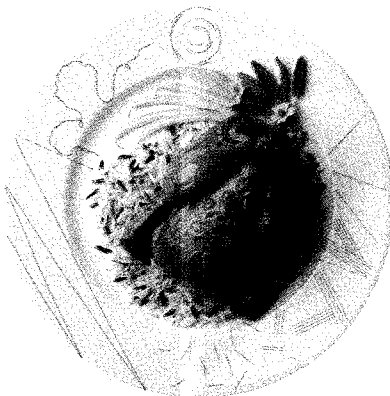
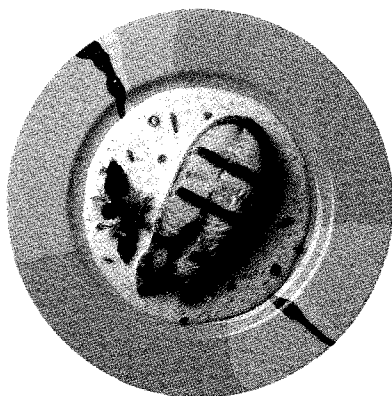
- 2 Make a getaway
- 3 Started phoning
- 4 Dumbo's wings
- 5 Confer knighthood
- 6 Avoidance
- 7 Anesthetize
- 8 Jacques of French films
- 9 Hit a four-bagger
- 10 Psyche component
- 11 Fix over, as a ship
- 12 Patron of 105-Across
- 13 Comics caveman
- 14 Good-night wish?
- 15 Fortune cards
- 16 Villain in the grass
- 20 Goes Dutch

- 21 Deceptively demure
- 24 Pacific island formations
- 25 Name of two East German rivers
- 27 "Today I —"
- 33 Algae extract
- 35 Square footage
- 36 — customer
- 38 Activists
- 39 Biblical tower
- 41 The Terrible
- 44 Hind part
- 46 Fowl?
- 47 Upscale learning
- 49 Shutdown
- 51 Abates
- 52 Ford namesakes
- 53 Sayings
- 54 Educe from a source
- 55 Cheboygan's lake
- 57 Vocalist Mel
- 60 How the weasel goes
- 61 Small salamander
- 62 Do it before feathering
- 63 Be nosy
- 64 Scale syllables
- 72 Really wrecks
- 74 Not of the cloth
- 75 Long-legged bird
- 76 Neighbor of Quemooy
- 78 Gender abbrs.
- 81 Snuggle
- 83 Rest
- 85 Carpet surfaces
- 86 Reese nickname
- 87 Gymnast Korbut
- 89 Like a maniac
- 91 Schulz's comic strip
- 92 Twelve months
- 93 "Nine, ten, a big —"
- 94 Railway porter
- 96 Above the arch
- 97 Raffle ticket, e.g.
- 98 Grimalkin's baby
- 99 Swift
- 100 Ice-cream flavor
- 102 Motel rentals
- 106 Alias, for short
- 108 Opposite of lengths: abbr.
- 110 Deposited, as an egg
- 112 Baseballer Ron
- 113 On the — vive
- 114 Le Carré figure



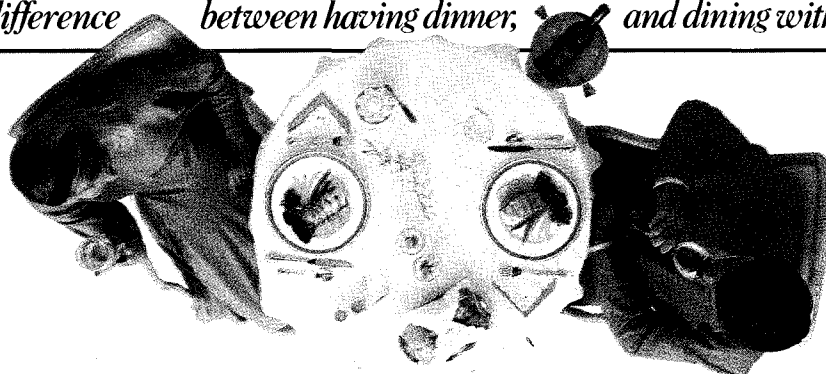


S E V E N
THINGS THAT GO BETTER WITH



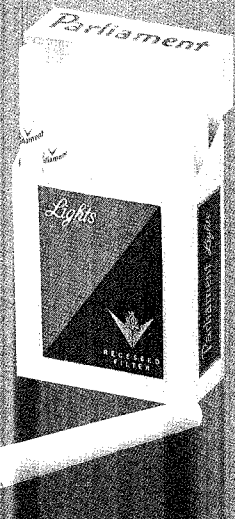
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